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SKETCHES I'VE TURNED DOWN.
BY
Alfred Lester.
See page 13.

THE ERA

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O.H., CORK, July 14 (?), 21.
G.T., SWANSEA, July 14.
L. (Sidney Cooper), NEWPORT.
G.T., SOUTHAMPTON.
T.R., BOURNEMOUTH.
Apply, THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, Leicester-square, W.C. 2.

NEW PALACE, RAWTENSTALL.
General Manager, Walter Nicholls.
WANTED, Companies.
The largest and most comfortable theatre in the Rossendale Valley. The industrial centre of Lancashire.
Once nightly. Twice Saturdays.
Big Stage, with all conveniences.
Revue.
Musical Comedy
Pantomime.
For Revue and Musical Comedy, June 23, 30, July 7, 21, 28, Sept. 22, Oct. 6, 27, Nov. 17, Dec. 8, 15.
For Pantomime,
Dec. 22, 29 (production date), Jan. 5, 12, 19, 26.
All communications re bookings,
W. DALTON,
Dalton's Agency,
57, Parsonage-road,
Withington,
Manchester.

WANTED, Attractions of all kinds.
Also
Artists for Pantomimes.
SIDNEY BURNS,
59 and 60, Briggate,
Leeds.
Telephone, 20139 Leeds.
Telegrams, "Chosen, Leeds.

LYCEUM, DUMFRIES.
The Premier Theatre in South of Scotland.
WANTED Known, a few Autumn Dates open.
THREE DAYS BOOKINGS ONLY.
Mon., Tues., Wed.
The Lyceum has been recently visited by the following companies:—
Robert Courtneidge, Chas. H. Williams, Macdonald and Young, The Geo. Edwardes Co., E. T. Heys,
Louis Casson, Sydney Bransgrove, The Allington Charsley Opera Co., Chas. Macdona, &c., &c.
Castle Douglas and/or Lockerbie and Annan can be arranged to complete the week, I finding stock scenery for these halls. Musical Comedy and West End productions only. For dates apply to JOHN DARLISON.

WANTED, Companies, June 26, 27, 28, July 7, 8, 9, Sept. 18, 19, 20, and sharing.
Apply, MANAGER, Alexandra Theatre, Ilfracombe.

WANTED, Musical Comedy or Revue, June 19. Fullest particulars, MANAGER, Alexandra Theatre, Pontefract.

Seaton, Sidmouth, Bridgport, Lynton, Burnham and Yeovil, and other towns.
WANTED, for July 21 and 28, Aug. 25, and Sept. 8, only remaining vacancies, one night each town, these towns packed this season. Where scenery too big we supply.
Pwllheli, Criccieth, Portmadoc.

Wanted, July 28, Aug. 4, 18, Sept. 8, 15, one night each town or full week can be made up of short journeys. Bookings include "Peg o' My Heart," "All-of-a-Sudden Peggy," "Wanted, a Husband," "The Irresistible Marmaduke," &c.
Write full particulars,
FRANK HARDIE, Broadmead House, Panton-street, Haymarket, S.W. 1.
Telegraphic address, Signifying Charles, London. 'Phone, Gerrard 4644.

PALACE THEATRE, TYNEMOUTH, NORTHUMBERLAND.
WANTED,
No. 1 WEST END LONDON COMPANIES,
ONCE NIGHTLY ONLY.
Musical Comedies preferred.
Best Shows only Considered.
Big Business Assured.
Holding Capacity 2,000.
Large Stage. All Modern Conveniences.
WANTED,
BIG ATTRACTION WHIT WEEK, JUNE 9,
OPENING DATE.
Vacant Dates, June 15, 23 (Race Week), and various on.
ALSO WANTED,
FIRST-CLASS MILITARY BANDS FOR SUNDAY CONCERTS.
All communications re Dates, full particulars, to MANAGER and SECRETARY, Palace, Tynemouth, Northumberland.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE.
Nov. 24 (?), Dec. 1, 8.
GAIETY THEATRE, HASTINGS,
Dec. 15.
PLEASURE GARDENS T., FOLKESTONE
June 16.
PALACE THEATRE, RAMSGATE.
June 16, Oct. 13, 20, 27, Nov. 3, onwards (twice-nightly).
London Representative for W. W. Kelly and Opera House, Blackpool.
H. W. ROWLAND'S AGENCY,
52, Shaftesbury-avenue, W. 1.
Regent 1651. "Topohill, Piccy London."
For other Companies Wanted, see Displayed Wanted Section.

THEATRES WANTED.

"MONTY'S FLAPPER." "ANN."
WANTED, Aug. 18, Sept. 22, 29, Christmas. Opened last Monday to £107 13s. 3d. HALDANE CRICHTON, "Abingdon," Newlands-avenue, Southampton.

Second Year of Tour.
"MY OLD DUTCH."
A Delightful Play in 4 Acts, by Arthur Shirley and Albert Chevalier.
Mr. Albert Chevalier as Joe Brown,
Supported by his own Company.
WANTED, Dates (with exceptions) in August and September.
Address, C. INGLE, 26, Belmont-road, Montpelier, Bristol.

"THE PASSPORT."
The celebrated Farcical Comedy from Terry's Theatre.
WANTED, June 23. Apply, GERALD ALEXANDER, The Grange, Tonbridge.

WANTED, Dates.
The Ben Greet Players concluding shortly 34 weeks in London with the L.C.C. Teachers' Committees of Shakespeare for Schools.
During Easter Vacation the Company played to very good business at Palace Pier, Brighton, "Twelfth Night," "The Merchant," and "The School for Scandal." Offers invited July, August, September
Address, BEN GREET, 28, Red Lion-sq., W.C. 1.

WANTED, June 9 and 16.
"SHIP AHOY!"
"SHIP AHOY!"
The Revue with the Laughs.
Coms., ARTHUR GALLIMORE,
Terriers Lodge,
93, Westminster Bridge-road, London.

"RAFFLES."
WANTED, July 14, 28. Apply, GERALD ALEXANDER, The Grange, Tonbridge.

WANTED, Monday next, May 26, onward,
"MISS CHIPS OF CHINA."
Great Musical Success; 21 Artists.
Wire, HARRY JOSEPH,
42, Charles-st., Colne, Lancs.

ERNEST R. ABBOTT'S CO.
WANTED, June 2, between Liverpool and Edinburgh, for our latest and greatest success, "The Passions," "Sapho," "Neither Wife Nor Maid." One, two, or three pieces. Vacant June 2, also July 7 and 14, North E. R. ABBOTT, Metropole T., Bootle.

JOHN BROWNSON and FREDERICK DIGGLE'S MUSICAL COMEDY,
"P.C. HOBBS."
"P.C. HOBBS."
"P.C. HOBBS."
"P.C. HOBBS."
WANTED, June 16, 23, 30,
June 16, 23, 30,
June 16, 23, 30,
on, with exceptions.
Once or Twice Nightly.
Company of Twenty-five.
A Musical Comedy (not a Revue), with strong Dramatic Interest.
"P.C. HOBBS."
"P.C. HOBBS."
"P.C. HOBBS."
"P.C. HOBBS."
Address, King's Theatre, Longsight, Manchester.

WANTED, May 26.
Wire. Wire.
C. A. STEPHENSON
and
MISS VIVIEN CARTER,
in Musical Comedy,
"MAID OF THE VALE."
Supported by Full and Efficient Company and London Beauty Chorus.
Wanted, May 26.
To precede Maidstone.
Wanted, June 9. Wanted, June 9.
Wanted, June 16.
Wire. Wire. Wire.
This, Coliseum, Kettering.
Wanted, May 26.

WANTED, June 2 and 9, to follow Edinburgh,
"MISS VANITY."
The Laughing Revue.
20 Performers 20
Northern Proprietors and Agents invited to see show.
W. BELLAMY,
This, Royal, Middlesbro.
Next, Garrick, Edinburgh.

"FOR SWEETHEARTS AND WIVES."
The Naval Drama of to-day.
Now in second year of tour.
The First and Original Submarine Play.
Full London Company of 14 Artists.
Under the personal direction of Arthur Rosebery. Enthusiastic reception from crowded houses. Refer Fredk. Melville, Brixton Theatre; Sidney Cooper, Esq., Lyceum, Newport, E. Manaton Esq., Opera House, Dudley; Peter Davey, Esq., Princes, Portsmouth.
WANTED, June 2, June 30, Sept. 8, 22, 29.
ARTHUR ROSEBERY,
This, O.H., Burton-on-Trent.
Next, Victoria Theatre, Kettering.

WANTED, Theatres, June 30, Aug. 11, 18, for "THE HEART OF A THIEF," &c. References invited to Messrs. John Hart and Otto C. Culling re marked increase in receipts on second visits. W. V. GARROD, 94, Kennington Park-road, London, S.E. 11.

THEATRES WANTED.

"EDMUND KEAN."
New Play by Arthur Shirley.
WANTED, First-class Theatre,
Aug. 4 and 11.
West-End Company, including Mr. H. A Saintsbury.
To be produced at Prince's Theatre, Manchester, June 23.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

"BETTY AT BAY."
"BETTY AT BAY."
Direct from the Strand Theatre.
Entire London Production Carried.
WANTED, First-class Theatres.
July 21, 28, Sept. 22, 29.
July 21, 28, Sept. 22, 29.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

MRS. BRANDON THOMAS'S COMPANY in Bernard Parry's Charming Comedy.
"THE PURSE STRINGS."
Produced by Charles Hawtrey.
The entire West End Production carried.
Direct from the Garrick Theatre.
WANTED, First-class Theatres.
Aug. 11 and 18.
Sept. 1, 8, 15.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY,
"THE PRIVATE SECRETARY."
Entire West End Production Carried.
Direct from the Savoy Theatre.
WANTED, First-class Theatres.
July 21, 28, Sept. 8, 29 (3 nights).
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

THE BRANDON THOMAS COMPANY in "CHARLEY'S AUNT."
Entire West End Production Carried.
Direct from the Garrick Theatre.
WANTED, First-class Theatres,
Aug. 4, Aug. 4.
Sept. 29, Oct. 6, 20.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

WANTED, June 2,
For the Record Breaking Revue,
"CLICKED."
"CLICKED."
"CLICKED."
"CLICKED."
"CLICKED."
"CLICKED."
If any doubt as to this show, refer Messrs. Jazon and Montgomery, Rotunda Theatre, Liverpool, as to the business done last week; or Douglas Phelps, Esq., Alhambra, Stourbridge, this week.
Wire for June 2.
JACK WILLIAMS, "Homeleigh," Barnoldswick.

"PEG O' MY HEART."
"PEG O' MY HEART."
WANTED, Sept. 29, Nov. 17, Midlands or North. BERTIE RALLAND, 6, Gloster-mans., Camb.-circus, W.C. 2.

"THE LITTLE BROTHER."
WANTED, by London Company (to oblige), June 2, follow Buxton. Wire, LYNDON, 49, Dalberg-road, Brixton, London.

HORACE HODGES
HORACE HODGES
in
"GRUMPY."
"GRUMPY."
Sixth Year of Tour.
WANTED, Sept. 8, Oct. 13, 20, 27, Nov. 17, 24, Dec. 8.
WALTER D. NICOLL,
This, Grand T., Nelson, Lancs.
Next, Malvern and Oxford.

WANTED, the only Date this year,
Monday next, May 26
Monday next, May 26,
(between Boston and Northampton).
BERT GRAPHO'S Great Success,
"WHAT A LAD" Revue.
"WHAT A LAD" Revue.
30 Artists. 7 Scenes.
Thanks for offers, but must have reasonable terms for a big company.
BERT GRAPHO,
New Theatre, Boston, Lincs.;
or private address, Red Cow Hotel.
Wire at once for the only vacant date, Monday next, May 26. Monday next.

"THE JEFFERSONS."
The most successful comedy touring (third year).
Wilfred Shine in his original character.
WANTED, June 9 (Whit Week).
Only vacancy this year.
DOUGLASS, Winter Gardens, New Brighton.

"THE NATURAL LAW."
By Charles Sumner.
WANTED, June 9, onwards.
CHARLES HARRINGTON,
Theatre Royal, Rochdale.
Next, H.M.T., Carlisle.

"The Lady of Armentieres," a Musical Comedy Revue, in Three Scenes.
WANTED, May 25 and June 2. Cast includes Chas. Regan, Phil Earle, Will Maynard, Harry Ford, Zela Worth, and full Chorus. Magnificent scenic effects, startling costumes. Vacant Monday next. Write or wire, BEN TAYLOR, St. Martin's Theatre, London, W.

CHARLES LOCKE'S CO.
"WHO'S YOUR FRIEND?"
A New Musical Comedy Extravaganza.
By Norman H. Lee.
Music by F. G. Summerfield.
Strong cast includes:—
Harry Maxam,
Janet Joye,
Issa Steel,
Ernest Batting.
The Six Merigolds, Troupe of Dancers,
Full Chorus.
Musical Director, Hesketh Meade.
WANTED, June 2, to precede Manchester.
Also June 30 and various on.
Wire or write, CHARLES LOCKE, 3, Granville-terrace, Darlington.

J. FORBES KNOWLES' REP. CO.
"THE SEALED DOOR."
"THE GAYEST OF THE GAY."
"GARRICK." "MOTHS."
"EAST LYNNE." "SAPHO."
"FALLEN BY THE WAY."
"THE STEPMOTHER." &c., &c.
WANTED, June 9, Aug. 11 (?), 18, 25, and on, with exceptions.
J. FORBES KNOWLES,
Grand Theatre, Douglas, I.O.M.
(Eight weeks' season.)

THEATRES WANTED.

"THE GIRL FROM CIRO'S."

Entire Garrick Theatre Production Carried.

WANTED, No. 1 Theatres or Music Halls, July 7, 14, 21, 28, Aug. 7 (3 nights), to follow Weston, Aug. 14 (3 nights), to follow Llandrindod Wells, Aug. 18, 25, Dec. 22 and 29.
W. FOSTER HORSFIELD,
Suite 17 and 18,
26, Charing Cross-road, W.C. 2.
Telephone, Regent 203.

"MISS LANCASHIRE, LIMITED."
"MISS LANCASHIRE, LIMITED."
A Musical Farce in Two Acts.

WANTED, June 9 and 16.
June 9 and 16.
One of the most successful farces touring.
I have
managed to get one of the strongest casts that has ever toured with the above play.
which includes
NAN TAYLOR
as
OUR MARY ELLEN.
I would like to point out to managers &c., who have never had the privilege of booking the above play that in these days of doubtful productions, it is far better to book a well-known and certain success as is
"MISS LANCASHIRE, LIMITED."
Communicate with me and I will give you proofs.
ALBERT C. BEATTIE, Springfield, B. Third av. Blackpool. "Miss L. Ltd." This, Northwich. Next, Macclesfield.

Fred. G. Lloyd's Splendid Enterprises.
"A Country Girl."
WANTED, Aug. 18, Oct. 20.
"A Chinese Honeymoon"
Vacant Sept. 1, 15, Oct. 6, 27.
"Tails Up," Aug. 18, 25, Sept. 22, Oct. 6.
First-class companies. New productions. Capacity business. FRED LLOYD, 37, Birch-grove, Ealing.

For other Theatres Wanted, see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Lady, for Juvenile Part, tour of "Are You a Mason?" commencing Aug. 4, 1919; dress well; full particulars; rehearse London; photo. and lowest salary, two references.
C. H. WILLIAMS, 20, Charles-street, Brighton.

WANTED, Jewish Comedian, for "Marriage Broker"; rehearse now.
Apply, W. LYNDON,
49, Dalberg-road, Brixton.

The C. Watson Mill Co.'s of Celebrated Players.

WANTED, for the above, tour and Stock, Artists in all lines, to rehearse immediately.

Apply, with fullest particulars, lowest terms, last two references, height, age, &c., to
C. WATSON MILL,
Theatre Royal, Leamington Spa.

N.B.—Must rehearse on Monday next or useless.

WANTED, Musical Comedy Principals and Chorus for Tours, starting August. Write for appointment, MORETO and HEATH, 7 and 8, Leicester-place, W.C. 2.

WANTED, Artists in all lines, to rehearse June 2. Send exact age, height, recent photo, last two references, and terms, to STANLEY CARLTON, Grand Theatre, Swansea.

WANTED, Revue Artists, all lines, including Dancing Soubrette, first-class comedian, smart Double Act, good Juvenile Gent. and Comedy Old Man, also Low Comedy Lady; all rehearse Monday at Nelson. Terms, &c., WILLIAMS, Homeleigh, Barnoldswick.

WANTED, really good singing and dancing Comedians for long stock; seaside. ROBERTS, Baths, Lytham.

WANTED, Good Comedian and Chambermaid for Revue. Full pars., WILLIAMS, Homeleigh, Barnoldswick.

ALEXANDRA OPERA COMPANY.
Tour commencing July, 1919.
WANTED, to complete company, Principal Artists, Conductor and Choristers. Applicants please state repertoire, references, and terms for tour all the year round. Permanent address, 14, Elsenham-road, Manor Park, E. 12.

WANTED, first-class Tina, special seaside week June 9; other parts vacant. FRANK HARDIE, Broadmead House, Panton-street, Haymarket, S.W. 1.

WANTED, a Solo Toe Dancer, with good knowledge of ballet, pretty, and good stage experience. Write full particulars, photo., and salary, for 6 months' English Coast. Box 102, "The Era."

WANTED, two Ballroom Dancers; experienced in latest Jazz dances; pretty, and not less than 5ft. 3in. in height; for hotel engagement on the English Coast. Full particulars and photo. to Box 101, "The Era."

WANTED, Chorus Ladies, good voice and appearance essential; not over 5ft. 4in.; open immediate; long tour, first-class revue.
Terms, &c., first letter,
J. EDWARD BLERIOT,
T.R., Macclesfield.

WANTED Known, the foremost Motion Picture Paper in the Kingdom, now going to Press, wishes to discover new talent for the Cinema Screen.

The publishers are prepared to give an extensive display, with photograph and full particulars of those selected, free of all charge, in their next issue.

Those desiring a screen future should call at once with photographs, to the

MANAGING EDITOR,
Associated Publishing Co.,
53/54, Chancery-lane, W.C.

ARTISTS' WANTS.

WANTED Known, MLLE. MINNIA, Actress and National Dancer, Disengaged for home or abroad. 18, Commercial-street, Huddersfield.

WANTED, will anyone Help Young Man, demobbed., to obtain Engt. as Female Impersonator or Troupe, &c.? Good voice and physique; tall. Box 92, "The Era."

WANTED, Demobilised Officer, good Pianist and Entertainer, at the piano, engagement with first-class Concert Party; 10 years' exp. of club and concert work. S. S. M., 1, Leicester Villas, Oakdale-road, South Woodford. E 18.

WANTED, by W. J. CHURCHILL
May 26, June 2, 9, and 16.
Open for Revue, Musical Comedy, or any Single Act.
Wire, 10, Edward-place, Cardiff.

CINEMA EMPLOYMENT.

CINEMA INDUSTRY.
WANTED Known, splendid openings for beginners, operating, piano playing to pictures, film acting. Free interview and advice.—CINEMA BUREAU, 13, Cecil-court, Charing Cross-road, W.C.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Amateurs, Aspirants; everything supplied; splendid opportunity (stamp). Call, afternoons, LYRICUS, 5, Stansfield-road, Stockwell-road.

WANTED, Ladies, Gentlemen; 200 successful clients appearing on the stage; genuine, straightforward business. LYRICUS, address as above.

WANTED, Smart Amateurs.—If you have any talent, call and see me. Beginners advised and rapidly trained for all branches of the Profession.
Write or call for free advice
at the Academy,
71, Tottenham Court-road, W.1
(next Goodge-street Tube).

WANTED, Amateurs and Beginners to Train for Halls. All kinds of Stage Dancing Taught. Troupes trained. Acts put together. Expert, sound advice free. Call at the Academy, 71, Tottenham Court-road, W. 1 (next Goodge-street Tube).

WANTED, Beginners urgently to train for Engagements, spare time or post. Est. 1887. Write, W. S. PEARCE, 23, Coletgardens, W. 14. (Licensed by L.C.C.)

MISCELLANEOUS.

WANTED, Ballet Master, by well-known stage academy, capable of teaching Italian and Russian Classical Ballet Dancing, also Greek and Eastern Dancing and Modern Dancing if possible; must be original and experienced; good opening for a young, ambitious man with talent. Write for appointment, giving full qualifications, to Box 356, Willings, 125, Strand, W.C. 2.

WANTED, Manager, for large provincial music hall; twice-nightly shows. State age, experience, salary required, and when disengaged. Only those fully capable, experienced, and up to date need apply.
Box 66, "The Era."

WANTED, Stage Manager for Grand Opera Tour; preference to one capable of playing principal parts. Terms, &c., Box 90, "The Era."

WANTED, first-class Stage Manager and Electrician, for provincial music hall. Apply, in first instance, stating fullest particulars, age, and wages required, to Box 106, "The Era."

WANTED, a Resident Carpenter, possibly also a Musical Director; must be well up in Variety business. Address E. DOTTRIDGE, 63, Union-street West, Oldham.

WANTED, Billposter or good Improver.
Apply, stating wages required, to
E. PHILLIPSON,
Billposting Co.,
Bournemouth.

WANTED, to travel with the Advance Agent, for Bostock and Wombwell's Menagerie, a young, thoroughly experienced Billposter (others, don't write) and generally useful man; thoroughly sober; to suitable man a permanent situation
Good wages and bonus.
Address, with refs.,
W. C. BURNS,
Poste Restante, Lockerbie, Scotland.

"JOYLAND" CO.
WANTED, Wardrobe Mistress, to open immediately; tour; able to cut and make. Apply to-day, 12-1 p.m., 77, New Oxford-street, W. Mrs. Weeks please write.

WANTED, Wardrobe Woman; designing and cutting out Oxford and Lambeth pageants; 6 to 8 weeks, commencing now. Apply by letter, BEN GREET, 28 Red Lion-square, W.C. 1.

WANTED, for the great TOURING CIRCUS and PASTORAL ENTERTAINMENTS, first-class Advance Agent; must be thoroughly experienced; able to negotiate sites for the great show; thoroughly understand advertising, and fully capable of taking all preliminary and other business of the concern. Qualified staff of Billing Men supplied. Address, with full particulars and terms required, to T. M. SYLVESTER, 64, Haymarket, London, S.W. 1.

WANTED, good Scenic Artist, for several weeks (must be first-class). Terms and references, MILTON BODE, County Theatre, Reading.

WANTED, Scenic Artist, to do rough work for a Grotto.
Apply,
The Secretary, 160, Finchley-road, N.W. 3.

WANTED, quick Cinema Sketch and Scenic Artist, one able to design scenes; permanent job for the right man. State wages, experience, &c., to Box 82, "The Era."

WANTED, through illness, first-class Scenic Artist; long engagement to good man. Age, refs., salary. A. W. MOORE, Pavilion Theatre, Whitechapel, London, E.

WANTED, Scenic Artists, to know that Leetes' hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue, A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED, Money Taker; must be experienced. Apply, with references, MANAGER, London Opera House, Kingsway.

WANTED, Poster Writers; must be experienced; constant employment. Apply, MR. CHADFIELD, Poster Writing Dept., Borough T. Billposting Co., Ltd., 512a, Romford-road, London, E. 7.

WANTED, for the GREAT TOURING VARIETY and CIRCUS, commencing Whit Monday, good useful people, men for building the mammoth tent, salary £3 weekly. Also Electricians, Stage Manager, and Carpenters, Money Takers, Doormen, Attendants, Wardrobe Mistress, and good, useful people of all kinds. Address at once to MANAGER OF ENTERTAINMENTS, 64, Haymarket, London, S.W. 1.

EXHIBITIONS.
WANTED, by Manager, 20 years' experience Home and Continental Exhibitions, Press, Propaganda; splendid record, Royalty downwards; strong London connection; well known Fleet-street; original ideas; good presence; straight man, liked everywhere; will not invest. Principals kindly give interview; London preferably. ROYAL, Box 390, "The Era."

WANTED Known, MARTIN COMSTOCK, Advance Business Manager. Liberty June 9 and Autumn. Hippodrome, Darlington.

WANTED Known, Manager seeks engagement; smart, reliable, trustworthy; res. or tour. Box 69, "The Era."

WANTED Known, a young man, with theatrical and cinema experience, together with practical knowledge of business routine, seeks good engagement in Manager's Office or similar; West End reference; good salary essential. Further particulars by letter or interview; part time entertained. Box 79, "The Era."

MISCELLANEOUS.

WANTED, Engagement by
JOSEPH T. POOLE,
Business Management, Resident or Touring.
Address, 156, York-rd., London, S.E. 1.

WANTED, Engt., Props., Baggage; 12 years' first-class exp.; highest refs.; handy with tools; repairs scenery and props.; indust., reliable, and a hard worker; abstainer; mod. sal. for summer engt. Wire best offer to save time, can open at once, BARHAM, Victoria Theatre, Lye, near Stourbridge.

WANTED Known, ALFRED WHYATT & SON, Scenic Artists, Studios, Pav. and Grand T., Wolverhampton. Contracts solicited. First-class work guaranteed.

WANTED, Summer Season Engagement (Seaside), Theatre, Pavilion, Hall, Stage Work, Billing, Cleaning, &c.; generally useful; single; good seaside references. FRANK WICKINS, 9, Landseer-road, Upper Holloway, London, N.

WANTED Known, Mr. T. J. STEVENSON, Lecturer on "How to Obtain a Beautiful Voice," Baritone and Violinist, wishes Engts.; singly or combined. T. J. STEVENSON, 7, Jocelyn-avenue, Woodstock-road, Belfast.

MUSICIANS WANTED.

WANTED, to open at Whitsun, Wellington Pier, Piano-Conductor, 2 Violins, 'Cello, String Bass, Cornet, and Drums; also B flat Bombardon and Oboe.
Apply, W. R. HUNN, Mus. Bac.,
14, Regent-road, Gt. Yarmouth.

WANTED, Conductor (Violinist), open June 2. Apply, giving particulars and salary required, to MANAGER, Grand Theatre, Luton.

WANTED, for the GREAT CIRCUS and VARIETY ENTERPRISE, commencing a grand tour of the provinces on Whit Monday, good reliable Conductor, to supply a Military Band of 20 first-class performers; must be thoroughly competent and not object to wear uniform; good salary and comfortable engagement. Apply at once to THE MANAGER, Orchestral Department, first floor, 64, Haymarket, London, S.W. 1.
N.B.—Good Jazz Band will be engaged separately.

WANTED, open at once, Rep. Violinist, first-class 'Cellist, and Orchestral Pianist (relief).

Apply, BARR, Great Yarmouth.

Bournemouth Electric Theatre.
WANTED, a first-class Repetiteur Violinist, for above; open Monday next. Apply, stating lowest terms and full particulars, to R. A. LAIDLAW, M.D.

WANTED, thoroughly experienced Rep.
ABBOTT'S ORCHESTRAS, 47, Uxbridge-road, Shepherd's Bush.

WANTED, an Orchestral Violin Leader, also Sub-Leader, 'Cello, Bass, Pianist, and Drummer, with all Jazz effects, for 6 months' hotel engagement on the Coast; to commence Whit Week; must be expert and with evening dress; men only. Evenings only, 7.30 to 11.30; no Sundays. Write full particulars, Box 105, "The Era."

WANTED, First-class Leader, for Cinema; £6. Particulars to Box 100, "The Era."

WANTED, First-class Orchestral Leader for Trio (abstainer); Tavan and Alder arrangements; 5 hours daily; closed Sundays. Apply, stating terms required, Royal Cinema, Ashford, Kent.

WANTED, good, experienced Leader (Violinist), from July till Oct.; East Coast, who wouldn't mind exchanging with London engagement for one month, Aug.; also Rep., 'Cello, and Bass Wanted. GILBERT, 8, Camden-avenue, Peckham, S.E.15.

WANTED, Musicians, for First-class Variety Halls.
GLASGOW EMPIRE, Leader.
LEEDS EMPIRE, Repetiteur.
Must be experienced and thoroughly competent (A.M.U.). Write, enclosing copies of references, to the Musical Director at the Hall named.

WANTED, to open June 9, good Leader. Bass, Oboe; must be used to first-class Varieties. Leader, £2 14s.; Bass, £2 11s.; Oboe, £2 11s. Apply, KIRBY, Hippodrome, Southampton.

WANTED, real, first-class Violinist, as Leader. Call, after 3 o'clock, for an audition. MUSICAL DIRECTOR, Blue Halls, Hammersmith.

WANTED, good First Violin, for Marlboro' Picture Theatre, Holloway; commence May 26. Apply, MUSICAL DIRECTOR.

WANTED, for inland health resort, June 16, 12 weeks or more, Instrumentalists, including First Violin, 'Cello, Bass, Cornet, Trombone, Drums; average 4 hours daily (no Sundays). Age, refs., and lowest, letters only (silence a polite negative). BANDMASTER, 27, The Dale, Woodseats, Sheffield.

HIPPODROME, REIGATE, SURREY.

WANTED, for above, open Monday next, May 26, 1st Violin for small band, lady or gent.

Pictures only. Evenings, 6 to 10.30.

Apply, H. BANCROFT,
Hippodrome, Wisbech, Camb.

WANTED, exp First Violin, Pianiste-Organist, Flute and Piccolo; ladies preferred; cinema, Finchley; 3 mats., 6 evenings. Write terms, Miss REEVE, 60, Kimberley-gdns., Harringay, N. 4.

WANTED, first-class Musicians, ladies or gents.; First Violin, 'Cello, Bass, Flute and Piccolo, Clarinet, First Cornet, to complete orchestra. Apply, with lowest terms and refs., to M. D., 26, Waverley-terrace, Newcastle-on-Tyne.

WANTED, Violiniste for Trio, Clifton Hotel, Blackpool, to start June; must be experienced. Full particulars to F. H. JEPSON, Mus. Dir.

WANTED, first-class Violiniste and Viola (ladies); also good 'Cellist (gent.); West End café. Apply, GRAY, 12, Archer-street, Shaftesbury-avenue, W. 1.

WANTED, Violiniste and 'Celliste, for cinema; one matinée; permanency.
CARTER, M.D.,
23, Norfolk-road, Southampton.

Regent Café, Winchester.

WANTED immediately, good Violinist, Pianist, and 'Cello; hours 4 till 6 and 7 to 9 p.m. daily, Sundays included. Send full references and terms to MANAGER.

WANTED, for seaside engagement, Cornet and Double Bass (ladies). Apply, Mme. MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

Lord John Sanger and Sons' Royal Circus.
WANTED, Cornet, Clarinet, and E-flat Bass, for above; terms £2 15s. per week. Apply, PERRY, Bandmaster, Wed., Middlesboro'; Thurs., West Hartlepool; Fri., Wingate; Saturday, Spennymoor.

MUSICIANS WANTED.

WANTED Known, Bandmaster J. GUY still requires brilliant Cornet Soloist, Solo Horn, Solo Eupho. (combine 'cello or violin), Solo Trombone (ditto), Drums, &c., Bombard. or contra D. Bass, Will Bon Parish, Louis Evens, E. Duffy, Barist Loughlan, Luzzain of Torquay, write in? Season commences June 1, South Coast; possible 16 weeks; 40 hours weekly, 7 days. Full particulars, first instance, and salary required, no fancy prices, only good men, to 84, Hill-street, Birmingham.

WANTED, for St. Dunstan's Peace Pageant, brilliant Solo Cornet (Military Band), Bass Trombone (G), and Oboe. Also three mounted B flat Valve Trumpeters—not cornets—to sound fanfares; no expert riding; good terms. Apply, with references, experience, age and height. No other vacancies. JOHN WILSON, 40, Outram-road, Alexandra Park, London, N.

WANTED, until Sept. 23,
Solo Clarinet.
First Violin.
Three concerts daily, one Sunday. State when able to open, terms, previous engagements, to
M. D., 160, Sandgate-road, Folkestone.

WANTED, a good Solo B flat Clarinet for Military Band at Harrogate for season of 16 weeks from June 6; it may be for longer. Address, WILLIAM SHORT, Carisbrook, 21, Pagehurst-road, Addiscombe, East Croydon.

WANTED, exp. Double Bass, for Picture Palace. Lowest terms and references to Box 99, "The Era."

WANTED immediately, Double Bass, for Tottenham; evenings; no Sundays. Lowest terms, ABBOTT'S ORCHESTRAS, 47, Uxbridge-road, Shepherd's Bush.

WANTED, Bass, lady or gent., varieties, drama &c.; 2 hours nightly; open at once. Wire or write, stating lowest, GOLDSTEIN, Shodfriars Theatre, Boston.

WANTED, Bombardon at once for Thomas Fossett's Circus; tenting; terms 55s. per week. BOB HORROCKS, Circus, Thurs., Hunstanton; Friday, Burnham; Saturday, Wells; all Norfolk.

WANTED, 'Celliste, for North London cinema; 6 days.
Write or call, SEC.,
22, Vartrey-road, Stamford Hill, N. 15.

WANTED, lady 'Celliste, to deputise for fortnight, evenings, in London. Box 85, "The Era."

WANTED, thoroughly experienced 'Cellist for Quartet; open soon as possible; first-class Cinema; afternoons, 3.15-4.45; evenings, 7-10.30; with intervals; no Sundays; comfortable, permanent engagement; open all the year; good salary to a competent man; half railway fare. State salary, age, refs., and when could open. CONDUCTOR, 40a, Fisher-street, Carlisle.

WANTED, 'Cello, for picture house, Glasgow; must have good tone and knowledge of standard works; salary £3 weekly; evenings only.
MACPHERSON,
58, Rose-street, Glasgow, West.

WANTED, good 'Cello; open at once; pictures; two shows nightly; no mats. Apply with salary required, MANAGER, Theatre, Gosport.

Empire Theatre, Rotherham.
WANTED, 'Cellist, open June 2; A.M.U. terms, £2 8s.; comfortable and permanent engagement to reliable man. Refs. to MUSICAL DIRECTOR.

WANTED, first-class 'Cello and Cornet; pictures and variety; good wages; evening dress. BELLERBY, Mus. Dir., King's T., Newcastle, Staffs.

Scala Theatre, Gateshead-on-Tyne.
WANTED, to open May 19, 'Cello, Flute, Drums with Tympani, for Class Picture Work. Terms, refs., &c., to HARRY D. ROBERTON, Manager.

Hippodrome, Southampton.
WANTED, to open June 2, good 'Cello; terms £2 11s. KIRBY, M. D.

PALACE THEATRE OF VARIETIES, LUTON.
WANTED, to open immediately, thor. exp. 'Cellist, also Second Violin; open May 26. Flute, open June 2. First Violin (repet.), open June 9. Perm. engt. if suitable. Open all year. Inclusive terms (twice nightly and one matinée) and refs. to MUSICAL DIRECTOR.

SHANKLIN AMUSEMENT COMMITTEE.
WANTED, for Season, 13 weeks, commencing Whitsun; 6 hours daily:—
Solo Flute.
Solo Horn.
Solo Clarinet.
Solo Two Violins.
'Cello.
String Bass.
The Violin and 'Cello players are required to play a military band instrument when required. Terms and fullest particulars to be sent at once to AMUSEMENT COMMITTEE, Council-chambers, Shanklin, I.W.

WANTED, July 16 to Sept. 23,
Flute and Piccolo.
Ripiano Clarinet.
Second Clarinet.
Tip-top Solo Trombone.
Particulars of previous engagements and terms for three concerts daily and once Sunday, to
M. D., 160, Sandgate-road, Folkestone.

WANTED, Pianist for Relief, to play to Pictures. Apply, G. BURROWS, Coronation Theatre, Manor Park, E.

WANTED, Organist, for Cinema, North of England; first-class rate will be paid and permanency for first-class man. Write, Box 63, "The Era."

WANTED, thoroughly experienced Pianist and Repetiteur (ladies) for good restaurant, London. Box 65, "The Era."

WANTED, a good Relief Pianiste, for Pictures.
Apply, 3 to 5, Muswell Hill Electric Theatre, N.

WANTED, Orchestral Pianist, Rep. Violin, 'Cello, Bass, Clarinet and Relief Pianist, for London and Provinces; no Sundays. Terms and experience to E. J. PARKER, 9, Duckett-road, Finsbury Park, N. 4, or call before 2, Britannia Theatre, Hoxton-street.

WANTED, Orchestral Pianist and Clarinetist (flat pitch), at once.

38, Dewsbury-rd., Dollis Hill, N.W.

HIPPODROME, STOKE-ON-TRENT.
WANTED, First-class Orchestral Pianist (male), also first-class 'Cellist, to open as soon as possible; Pictures; also First-class Flute and Piccolo, capable of piccolo solos. R. BUCKLEY, 141, King-st., Hammersmith.

WANTED, Piano and Violin, ladies or gents.; start July 14, for 10 weeks' season; experienced small orch. M., 43, Orslow-rd., Richmond.

WANTED, Pi[illegible]o, and Cornet, for 12 [illegible]agement at Bognor; 6 evenings on[illegible], no Sundays; must be used to dance business. Terms to MUS. DIR., 62, Sprules-road, Brockley, S.E. 4.

WANTED, first-class Relief Pianist for the Super Cinema, Fife-road, Kingston-on-Thames, to open at once. Apply to THE MANAGER.

MUSICIANS WANTED.

WANTED Known.
The following numbers are recommended to Musical Directors and Conductors, and should be added to complete a good library:—
"Legende Creole." The sweetest melody ever written. F.O., 1s. 4d. S.O., 1s., including piano part. Extra pianos 4d., extra parts 2d
"Interlude," by Chausson. F.O. 1s. 4d., S.O. 1s. Extra pianos 4d., extra parts 2d.
"Finlandia," the famous tone poem by Sibelius. F.O., including piano and organ, 10s. Solo piano, 3s. Extra parts, 1s.
"Valse Triste," by Sibelius. F.O. 7s., S.O. 5s. Salon orchestra 4s., solo piano 2s., extra parts 8d.
"Heart of a Gipsy" Valse. Performed by all leading orchestras. Unrivalled success for dances. Secure a copy now. F.O. 1 5d., S.O. 1s., extra piano 4d., extra parts 2d.
Write for catalogue and sample parts.
MAURICE PIENA,
3, Birchington-road, Kilburn, N.W. 6.
Tel.: Hampstead 7246.

WANTED, Harpist, for Provincial Theatre; must be experienced in first-class musical shows; A.M.U. terms. Mr. Benn write in. Box 73, "The Era."

Theatre Royal, Winchester.
WANTED, good Drummer, with effects, to start immediately. Send references and lowest terms to MANAGER.

WANTED, Drummer, lady or gent., varieties, drama, &c. 2 hours nightly; open at once. Wire or write, stating lowest, GOLDSTEIN, Shodfriars Theatre, Boston.

WANTED, Trio, Ladies or Gentlemen. Wanted, Trio, Ladies or Gentlemen, South Coast cinema, near London, evenings only; commence June 1; call immediately.
Trio Gentlemen, South Coast hotel, near London; experienced in Tavan and latest dancing music; soloists.
'Cellist, Welsh Coast; permanent.
Trio, Ladies, cinema, South-East Coast. Wanted, Jazz Bands, Saxophones, Banjos, Banjolines, smart Drummers (with effects), Instrumentalists (string, wood wind and brass), Leaders, with orchestras. Several 'Cellists.
ZELBA'S AGENCY,
Direction, R. Zelba, late Bandmaster, A.S.C., R.S.P.D.

Vide H. Walford Davies, Mus.Doc., and the Press: "An artist to his finger-tips."
67, Newman-street, W. 1.
Wires, Waltzing, London.
'Phone, Museum 3054.

WANTED, a Ladies' Band of Seven, for seaside, open Whitsun; state terms to [illegible] Philpot-street, E. 1.

WANTED, Bandsmen, to form a band for the 45th Batln. Royal Fusiliers which is a unit of the Russian Relief Force, and expects to proceed to Russia about the end of May. The usual bonuses will be given, and applicants will only be employed as bandsmen. Applications from those desiring to enlist should be made at Park Royal, London, W., and specifying the 45th Batln. G. C. de MATTOS, Capt., Band President, 45th Batln. Royal Fusiliers, Russian Relief Force.

WANTED, Good Musicians, for Depot [illegible] Permanent Staff Band, 3rd Bn. Royal West Kent Regiment, stationed Maidstone. Apply in first instance by letter, THE ADJUTANT, 3rd Bn. Royal West Kent Regt., 11 Lines, Rugeley, Staffs.

WANTED KNOWN,
ABBOTT'S ORCHESTRAL SCHOOL and AGENCY.
FINEST TRAINING SCHOOL in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL.
VOICE TRAINING AND SINGING CLASSES. A thorough training in Pedal Organ Playing. 12 lessons £1 1s. Classes daily. Also Thursday evening.
APPOINTMENTS FOUND.
47, Uxbridge-road, Shepherd's Bush.

MUSIC ON HIRE.
WANTED, Mus. Directors and Managers save time and money.
LONDON MUSIC LIBRARY, supported by leading Cinemas. Music selected to suit films. Catalogues, 16,000 pieces. Specimen parcel, 1s. 6d. 50 Uniforms on Hire. Music bought and sold. ALGERNON CLARKE 28, Lonsdale-road, Barnes, S.W. Sole London Agents for SARTORI STRINGS. Used by the leading professionals. Unequalled for purity of tone and durability. Violin E silk, 6d., A, 7d., D, 8d., G, silver, 1s. 6d., ordinary, 8d.; postage 1d.; Viola, 'Cello, Bass, once used, always used.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c. Cheapest in trade. GOLDMAN'S, 78/80, Ocean-road, South Shields.

WANTED, Musical Directors to write for particulars of EASTON'S MUSIC LENDING LIBRARY; very moderate terms. "Elmwood," Atkins-road, Clapham Park, S.W. 12. 'Phone, Streatham 950.

WANTED Known, by Tromboners and Euphoniumists.—For sale, Tenor Trombone, in case, £6 10s.; and Euphonium (3 valves); both Mahillon's best class and nearly new. G., 17, Alexandra-road, Gipsy Hill, S.E. 19.

MUSICIANS' WANTS.

WANTED, those requiring experienced MUSICAL DIRECTORS for all classes of business to write or 'phone,
SECRETARY,
Musical Director Section,
Avenue-chambers,
Southampton-row.
Tel.: Museum 4427.

WANTED, by well-known Mus. Dir. (Pianist), good offers for high-class cinema; late mus. dir. pop. West-End cinema; capable organiser; with or without own orchestra; excel. refs.; huge library. OSBORNE, 4, Oaklands-road, East Sheen, S.W.

WANTED, Engagement as Musical Director in cinema, by experienced Violinist-Leader; splendid library. A. C. WARD, 305, Southcroft-rd., Streatham, S.W.

WANTED, Permanent Engt. as Mus. D. (piano); thor. exp., compose, arrange, &c. ROLAND ALLEN, 22, Lower Hilmorton-road, Rugby.

WANTED, by thor. exp. Mus. Dir., engt.; resident or first-class Tour; highest references. WALTER SCOTT, 15, Castlegate, Grantham.

WANTED, Re-engagement, by Musical Dir. (Violin); ex. ref.; good lib.; 20 years' experience; hotel, cafe, or high-class cinema. Apply, 169, Balsall Heath-road, Birmingham.

WANTED Known, smart Mus. Dir. (pianist), composer, arr., lib. shortly; revue, cinema, &c.; could supply own band. CONDUCTOR, 83, Birch-lane, Longsight, Manchester.

WANTED, by Mus. Dir., Leader Violinist, with own orchestra, and splendid library. No agents, London, and good offers only. 71, Oldhill-street, Clapton, N.E.

MUSICIANS' WANTS.

WANTED, Engt., by first-class Violinist Musical Director; [illegible] cinema; hotel or cafe; 10 years' reference; highest credentials given; good appearance. Box 41, "The Era."

WANTED Known, at liberty for Engt., Mus. Dir., piano or baton, revue, variety, or any business to do with a piano. Apply, CLIFTON, 5, Peplow-rd., Kentish Rise, N.W. 5.

WANTED Known, to Managers of Picture Galleries, &c., Renowned Violinist Conductor and mgr.-class Soloist, just demobilised, desires eng. for season; excellent credentials, large library. Apply, Box 349, "The Era."

WANTED, by Conductor or Pianist-Conductor (diplomaed), of exceptional ability and experience; just demobilised, engagement, theatre (not variety) or cinema. W. HENRY WOODS, 57, Whitegate-road, Southend-on-Sea.

WANTED Known, smart Conductor (violin or baton) Disengaged May 26, extensive library; highest references. WILFRED BALL, Big Circus, Barnsley, Yorks.

WANTED, by Conductor (baton or piano), Revue, Mus. Com., &c.; opening May 26. SNELL, Empire, Alexandria.

WANTED, Engt. by Conductor-Pianist or as Pianist; thoroughly experienced; first-class references. CONDUCTOR, 5, Certain-street, Aberavon, Port Talbot.

WANTED, Engt. as Pianist-Conductor, for varieties, with pictures if required; in London or suburbs; thoroughly exp. in same. S. G., 154, High-st., Stoke Newington, N.

WANTED Known, at liberty, Repetiteur Violiniste and Banjoiste. Apply, VIOLINISTE or BANJOISTE, 11, Mornington-crescent, N.W. 1.

WANTED Known, Leader-Violinist with library, Cinema Engt., London; terms moderate. Box 106, "The Era."

WANTED, Eng. in Cinema, exp. Leader Violiniste; can provide fine, exp. Pianiste, &c. MUS. DIR., 58, Hermitage-road, N. 4.

WANTED, engagement by experienced Leader and Solo Violinist; seaside hotel, café, pier, &c.; good, reliable player. VIOLINIST, 81, Marylands-road, Maida Vale, London, W. 9.

WANTED Known, French Violiniste Leader, just returned from France, at Liberty; immediate Evening Engt.; London only; no cinemas; fully experienced in hotel, café, and theatre work; references supplied. Box 68, "The Era."

WANTED, Engagement, experienced First Violinist; A.M.U.; good tone; any bus. T. W. ROSE, 20, Queen-street, Worthing, Sussex.

WANTED, Engt., by thoroughly exp. Lady Violinist; any bus.; season or perm. Box 98, "The Era."

WANTED, Engt., by 1st class and well-known Lady Violinist; brilliant Soloist and Leader; excellent Pianist; evenings preferred; London only. Address Box 95, "The Era."

WANTED, by young Violiniste, an Engt. as Repetiteur; at liberty. F. M., 57, Warwick-rd., Earl's Court, S.W. 5.

WANTED, by Violinists or Viola, deputising or evening work. MISS RICHMOND, 25, Suttoncourt-rd., Chiswick, W. 4.

WANTED, Eng. from July 14 to mid Sept. by Solo Violinist, A.R.C.M., as Leader or Rep.; Seaside Orch. preferred. MUSICIAN, 147, Holland-road, Kensington, W.

WANTED, engagement by Violinist; experienced at Cinema, &c.; would deputise. VIOLINIST, 32, Granville-square, King's Cross-road, W.C. 1.

WANTED Known, at liberty at once for pictures or theatre, first-class Violinist; 3 seasons Harrogate and Bridlington Municipal Orchestras; any business; good library. Box 70, "The Era."

WANTED Known, Violinist, first-class soloist and leader, disengaged; large library. TROWBRIDGE, 36, Catherine-street, Liverpool.

WANTED, engagement by first-class Violinist (gent.), in café or cinema; London or near; good offers only; just demobilised. Apply, 26, Beedell-avenue, Westcliff-on-Sea.

WANTED, Engt. by first-class Violinist; exp.; exc. refs.; sight reader; good tone; seaside preferred. Offers to E., 32, Thames-street, Windsor.

WANTED, Engt., by 1st class Violinist, well up in the very best class of work; symphony, opera, hotel, cinema, &c.; disengaged in three weeks; London only. J. B., Box 94, "The Era."

WANTED, Engt. by Solo Cornet, first-class experience Theatre, Picture and Concert business; good soloist and transposer. CORNET, 90, St. Olaf's-road, Fulham, S.W. 6.

WANTED Known, experienced Cornet and Clarinet Players open for Sunday Engts., Military or Orchestra; London only. MUSICIANS, 9, Torr-road, Penge, S.E.

WANTED, by Second Cornet (or trumpet), Seaside Orchestral Engagement (June to Sept.); experienced; good ref. Apply, A. S. QUITTENTON, 18, Cedar-road, E. Croydon.

WANTED, Engt., First or Second Cornet, season, seaside; just demobbed.; any business. CORNET, 59, Balcombe-st., Dorset-square, London, N.W.

WANTED, Solo Cornet, brilliant and sweet tone; dis. through disappointment; Cinema pref. Box 54, "The Era."

WANTED, Eng. by Cornet; steady and reliable; good references. BERRY, 4, Worcester-street, Bolton, Lancashire.

WANTED, at once, engagement by exp. Solo Cornet; thoroughly reliable; any bus.; touring. GUS. NUTTALL, 5, Cromwell-road, Derby.

WANTED, engagement by solo Cornet; experienced and reliable; any business; excellent references. Also Second Violin. Distance not objected to. 30, Wentworth-street, Liverpool.

WANTED, Engt. Second Cornet, assist first; experienced Variety, &c.; London or suburbs only. 95, Dalling-road, Hammersmith, W.

WANTED, Engt. by Bass Clar. or Bassoon; any business; at liberty. T. L., 42, Leamington-villas, Willesden recog., Acton, W. 3.

WANTED, by Clarinet, any business, joined up from profession 1915, just demobilised from Army band overseas; season or permanency; good rep. CHARLES W. WINTERBOTTOM, 28, Elizabeth-street, Denton, near Manchester.

WANTED Known, Clarinet, experienced, disengaged shortly; any business. F. JONES, Big Circus, Barnsley, Yorks.

WANTED, by experienced Clarinet, just demobbed., would be free June 16; used to symphony; good offers only. REILLY, 30, Rampart-road, Salisbury, Wilts.

MUSICIANS' WANTS.

ANTED, engagement by Double Bass; London; thoroughly experi- d. Box 76, "The Era."

ANTED, engagement by Double Bass at seaside; good all-round experience. x 77, "The Era."

ANTED by D Bass to double with Banjoline or Mandoline: London experience; Yorkshire preferred, others entertained. N. C., 50, Tennant-st., Bradford.

ANTED, Engt., by Double Bass; thor. experienced all lines; good refs. as to ality, reliability. Box 95, "The Era."

ANTED, re-engt. as D. Bass; experienced in any bus.; best of refs., &c. CHAPMAN ALLSOPP, c/o Fairwood otel, Oxford-street, Swansea, S. Wales.

ANTED, by B-flat Tenor Saxophonist, Engagement; exceptional experience in military and orchestral playing; doist; good reader; both clefs; smart appearance. SAXOPHONIST, 25, Market-, Blyth, Northumberland.

WANTED, Deputy Work and Sunday Engagement by first-class Trombonist, in or near London. Apply to ROMBONE, 101, Warley-rd., Brentwood, ssex.

WANTED, by Bassoonist, steady, to join good works Orchestra if suitable employment be found. Box 71, "The ra."

WANTED, engagement by Bassoonist; twice nightly, London; 15 years Euston. HOWARD, 2, Titchborne-street, Edgware-road, W. 2.

WANTED, Engt., experienced Bassoon Player. W. H. F., c/o Murrie, 13, Willowbank-cres., Woodlands-rd., Glasgow.

WANTED, by French Horn; first-class experience; late staff band; to join works band, orchestra, preferred, with employment. Apply, HORN, 4, Stansfield-rd., Brixton, S.W.

WANTED Known, lady 'Celliste (experienced) desires change of engagement; London. Box 72, "The Era."

WANTED Known, disengaged, experienced Orchestral 'Cellist; any business; London only; would deputise. VIOLET BRANSON, 61, Agate-road, Hammersmith, W. 6.

WANTED, by reliable young 'Cellist, just demobilised, a permanent engagement (Tyneside district preferred); well up in Tavan and Alder arrangements; good refs.; A.M.U. State terms, wire or write, 'CELLIST, 92, Clumber-street, Westmorland-road, Newcastle-on-Tyne.

WANTED, Engt. by brilliant Solo 'Cellist; thoroughly exp. all classes; splen. refs. 'CELLIST, Barlow House, Keighley, Yorkshire.

WANTED, Engt. by well-known 'Cellist, permanency or deputising; London only. 'CELLO, 57, Hatcham Park-road, S.E. 14.

WANTED, by expd. 'Cellist, good Engt.; evenings only. Address, 'CELLIST, 75, Upper Tooting-road, Tooting.

WANTED, Summer Engt., by exp. 'Cellist; any business; large library. Box 97, "The Era."

WANTED, Seaside Engt. by VIOLA, for the season. VIOLA, 98, Arden-road, Birchfields, Birmingham.

WANTED Known, Oboe, thoroughly experienced and reliable, open for Engagements; South; orchestral only; augmentation for musical comedy, &c., deputising; high or low pitch. LANE, Tate Square, Winchester.

WANTED Known, disengaged, Oboe, any business; thoroughly experienced; A.M.U. FARLEY, 55, Northcross-road, East Dulwich, S.E. 22.

WANTED, by Solo Flautist, thoroughly experienced, large and small orchestra, or refined musical act; high or low pitch; highest references. Box 87, "The Era."

WANTED, Lady Orchestral Organist; disengaged after May 24. 140, Cranbrook-road, Chiswick.

WANTED, by experienced Orchestral Organist, deputy work in London. MISS WILLIAMS, 132, Coningham-road, Shepherd's Bush, W. 12.

WANTED Known, Organist, thoroughly experienced, disengaged afternoons and Sundays. Box 104, "The Era."

WANTED Known, Cinema Pianiste-Organist (Lady) seeks permanent Afternoon Engagement; able to adapt music to suit picture; present engagement over two years; S.E. district preferred. E. N., 54, East Dulwich-grove, East Dulwich, S.E.

WANTED, exp. Cinema Organist 2 lib.; evenings only preferred. Offers to 32, Tavern-street, Ipswich.

WANTED Known, Pipe Organist and Pianist (orchestral or solo) at liberty Mon. week; £5. Box 84, "The Era."

WANTED, by MISS ADA BRODIE, experienced Orchestral Pianiste; London or seaside; good offers only. Wire or write, 194, Heath-road, Twickenham.

WANTED, Engt. by Pianiste; could deputise three days in week; cinema experience; orches. or relief, or evenings permanently. Box 64, "The Era."

WANTED, by good Orchestral Pianiste, season engt. at seaside, hotel or café. Box 80, "The Era."

WANTED Known, experienced Pianiste desires London engt.; good offers only. Box 81, "The Era."

WANTED Known, Pianiste disengaged evgs.; good sight reader; cinema experience. Address, EDE M., 87, Tachbrook-street, Westminster, S.W. 1.

WANTED Known, Pianiste for dance music or cinema deputy; disengaged. 'Phone, Museum 627.

WANTED, Pianist (Lady) desires Engagement as Accompanist; good reader; evenings. Write, MISS B., 16, Buxton-gardens, Acton.

WANTED, Engt., by exp. Orchestral Pianist (Lady), A.R.C.M. F. R., 135, St. Thomas's-rd., Finsbury Park, N.

WANTED, Seaside Engt., exp. Pianiste and 'Celliste; South Coast preferred. Write, MUSICIANS, 125, Fairview-road, South Tottenham, N. 15.

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As an expression of theatrical art, ballet requires more varied forms than any other; for instance, in "Carnaval," one cannot be quite sure whether the dancing of Harlequin and Columbine, the posturing of Pierrot, the ensemble design, or the Schumann music is the chief component of the wondrous whole. Every art which finds expression in the theatre is here pressed into simultaneous service, and the achievement of the Russians is the perfection of every detail united with the perfection of the whole. Granted that the rest of such an ensemble were attained—and with a brilliant collection of pictorial and sartorial designers to pick from, with such prime ballerine as Miss Phyllis Bedells and Miss Ivy Shilling, though we hesitate to name the required producer, such a thing is brilliantly possible—the raising of adequate ballet-music might present a difficulty.

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KEAN'S COTTAGE, BUTE.

About two miles inland from the busy coast town of Rothesay stands, in sylvan solitude, by the shores of Loch Fad, an unpretentious dwelling, connected, however, with the brilliant promises and lost opportunities of one of the greatest actors of all time. For there is the one-time residence and resort of Edmund Kean—the Shylock, the Richard, the Lear unrivalled of the beginning of the nineteenth century.

During his early struggles Kean had visited Scotland, making a hapless pilgrimage from place to place in an effort to provide food and shelter for his suffering wife and family. But too often the food and shelter were not forthcoming, and many a sad and hungry tramp the young pair had to make in their weary struggle for bare existence.

At Dumfries their entertainment brought one auditor at a charge of sixpence, and even Glasgow and Edinburgh failed to recognise the brilliant genius of the great actor.

A few years later, however, when at last he had been admitted to the sacred precincts of Drury Lane and had taken London by storm, he returned to Scotland, playing to crowded and enthusiastic audiences in the larger towns at a hundred guineas a night—an unheard-of salary in these days.

It was on one of these professional tours in 1822 that Kean was attracted by the charming situation and pleasing prospect of this spot by Loch Fad, and he immediately acquired the property from the Marquis of Bute, the Superior, and erected a country house thereon. The cottage—for in the neighbourhood it is still designated by no other name than Kean's Cottage—is situated on the west side of the loch near its northern extremity, and close to the embankment or roadway that divides the upper from the lower loch.

The entrance gateway bears on its four pillars busts of Massinger, Shakespeare, Kean, and Garrick, and we can imagine the curiosity of the douce "Rosa" folk of well-nigh a century ago regarding their new neighbour and the manner in which he symbolised his enthralling art amidst such unlikely surroundings, both natural and social. Over his summer-house he had inscribed as motto:—

"How glorious, from the loopholes of retreat,
To peep at such a world."

And here he withdrew himself from the artificial glamour of the stage and revealed in a new world of simple nature, a limited world, indeed, but rich in natural beauty, and in the distance backed by the serrated peaks of Arran and the rounded hills of Cowal.

But success seemed to have turned the great actor's head, and little by little he lost all self-control and plunged into excesses, which estranged from him those who had, in recognition of his marvellous powers, formerly heaped on him honour and wealth.

On one of his Scottish provincial tours in 1825, when he had fallen into disfavour with the public through his erratic behaviour and injudicious conduct, his reception at Greenock was so hostile that before the play had finished he left the theatre and, still dressed as the crook-backed King, proceeded to the quay, whence, finding a vessel about to start for Rothesay, he took passage, and retired to the seclusion of his Bute retreat.

So, when the pinnacle of fame had been passed and both mental and physical powers were on the wane, he betook himself to that cottage nestling in the trees by the side of Loch Fad, where he gained strength to emerge on occasions from his retirement and electrify audiences with old flashes of his matchless might, or disappoint them with new evidences of his impaired intellect.

We can picture to ourselves the prematurely aged and mentally decayed genius seated at his piano, singing, with much of his old taste and feeling, the tender melodies of Moore, while the dimmed eye wandered through the open window over the calm expanse of Loch Fad.

And, while Kean was ruminating by his lochside in Bute, his whilom actor-companion, Sheridan Knowles, now a recognised dramatist and respected citizen of Glasgow, was doubtless conceiving new tragedies by the calm solitude of Loch Ard.

Unable, however, to withstand the attractions of the "boards," Kean returned to London, although the saddening spectacle of a quenched fire was most pitiable, and when playing "Othello" on what was fated to be his last appearance, after uttering the speech ending "Othello's occupation gone!"—so fatefully appropriate to the occasion—he could proceed no further.

Mind and body alike failed him, and the curtain was rung down on him for ever.

He lingered a few weeks longer, happy in his reconciliation to his wife, whom in his dying days he had called to his side, and lies buried in Richmond Churchyard; but the cottage by the lochside in the heart of Bute will ever link us with memories of one of the greatest actors the world has ever known.

Of a strange humanity, but possessed of that intellectual quality which is akin to madness, let us forget in Kean the errors of the man in the remembrance of the incomparable talent of the dramatic artist; and while we may deprecate the ambitious actor petulantly flouting his audiences, let us still remember the lonesome and disappointed genius seeking his solace amidst the natural charms of the secluded isle in the Firth of Clyde.

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SHAKESPEARE AND THE MODERN STAGE.

Mr. William Holman, in a recent lecture-recital on Shakespeare, pointed out that there should be at all times a recognition of the very plain fact that the stage of the Globe was a very different affair from the stage of the Restoration period, and a still more different affair from the stage of the present-day theatre. The test is this: If Shakespeare were writing for the stage to-day should we find "Hamlet" or "The Tempest" written in the form in which they have been handed down to us? Surely not. The same genius would undoubtedly find expression, but it would have amended its methods. The soul-revealing soliloquies, the wonderful descriptive passages, should we have them now? In the seventeenth century the characters had to create their atmosphere and their scenery by the power of the descriptive lines put into their mouths. To-day that is left in the hands of the producer, the scene-painters, and the electricians. There is really no compliment implied in criticism and appreciation of Shakespeare's work that fails to recognise that it was an essential part of his genius that he should have so wonderfully adapted himself to the limited stage facilities at his disposal as to triumph over them. There may be very few lines that Shakespeare wrote that are not worthy of homage. But there are certainly many of them that would have been adapted to different ends had the greatest of dramatists worked under the more favouring mechanical conditions of the present-day stage equipment.

BRIXTON THEATRE.

Bruce Bairnsfather's play, "The Better 'Ole," holds the bill this week at Brixton. From the moment when Old Bill's first sepulchral "'Ullo" is heard off stage to the final fall of the curtain, he and his fellow-musketeers, Bert and Alf, keep the ball rolling, and provide endless amusement, leavened by occasional little homely touches of pathos, for a delighted and enthusiastic audience. The honours of the evening, as was to be expected, fell to Mr. Martin Adeson, who as Old Bill spoke his lines with all the quaint humour they require. Mr. Wilfred Norman as Bert, of the many sweethearts, and Mr. Jack Gordon as Alf, the misogynist, gave effective support to Old Bill; whilst Mesdames Ayrton, Litchfield, Bender, Lorraine, and Walper prove charming representatives of the feminine interest. A word of praise is also due to Mr. Symonds as the Sergeant-Major, Mr. Latimer as the Colonel, and Miss Bernard as Maggie, the wife of Old Bill.

"DEMOBILISED."

Comedy in One Act, by Harry Lowther. Produced at the New Theatre Royal, Windsor, on Monday, May 19.

Ted Atkins ..... Mr. Herbert Lloyd
Mrs. Screw ..... Miss Marie Duncan
Kate Atkins ..... Miss Dallas Yorke

The scene is the flat of Ted Atkins, who, on arriving home from the Front, demobilised, finds no welcome awaiting him, his wife, Kate, having joined the W.F.D.; being an active member of that corps, she is giving all her attention to the new woman's ideas, consequently neglecting her home. Eventually Kate arrives, and is none too pleased to see her husband. Ted, expecting to find the same loving wife that he left four years before, is distressed at the change in her, and a heated discussion takes place between the two, Kate being determined to remain at her work, and Ted equally so that she shall give it up and return to domestic life. Ted at last dons his equipment, threatening to leave her and go back to the Army. This touches Kate, who throws off her uniform and flies to her husband's arms.

"Demobilised" is an interesting and well-written little comedy, with touches of pathos and many humorous situations, and it met with a favourable reception on Monday night.

Mr. Herbert Lloyd played the part of Ted Atkins with fine effect; Kate Atkins had a worthy exponent in Miss Dallas Yorke, whilst the small part of Mrs. Screw was capably embodied by Miss Marie Duncan.

AMATEUR THEATRICALS IN A GERMAN PRISON.

BY AN EX-PRISONER OF WAR.

Wherever you found prisoners of war in any numbers in German camps, there, sure enough, you found an Amateur Dramatic Society. At least this is true of the two camps in which I was confined last year, and of half-dozen others of which I have knowledge. The Englishman *will* have his games and his theatre wherever he may be, and his French comrade is with him every time. Officer prisoners had all the time there was on their hands and in consequence needed to devise all sorts of schemes for killing it. Some took to rearing rabbits, some to bridge or chess, nearly all to games, and a strong contingent to the providing of entertainments for their fellow-prisoners. Needless to say, the actors were the hardest worked people in the lager. They were continually rehearsing, or mugging up their parts, alone or in groups. If one met an officer walking at a set pace round and round the garden with a scroll in his hand, mouthing voiceless words, one might be pardoned for regarding him as a lunatic at large: in reality, he was a devoted prisoner fitting himself for the duty of amusing his friends.

Glad of Something To Do.

There must be something extraordinarily fascinating about amateur theatricals. I used to hear our actors cursing the rehearsals, damning their own parts, getting bored with our excellent "actor manager," and being furious with our dramatic critics when they did not get a mention; and, in spite of all this, joining up with zest for a part in a new cast. The cynic whispers, "Vanity, vanity: all is vanity"; but I incline to thinking they were jolly glad of something to do, especially something which contributed so enormously to the alleviation of camp monotony. In any case, the thanks of the rest of their fellow-prisoners are due to them for many a happy evening and many a pleasant recollection.

The Compensations of Captivity.

The interest of our little camp theatre was considerably heightened by the piquancy of the contrast between it and the harsh conditions of captivity. On a cold wet night, as we sat warm in the "stalls," we thought with a certain malicious satisfaction of the shivering, dripping Bosche sentries marching up and down both inside and outside the barbed wire fence. On the other hand, so good were some of the "shows," that one was apt to forget camp for the moment, thinking one was in a home theatre, only to awaken with a jolt at the sound of a German bugle.

A First-Class "Coach."

Good is too mild a word to apply to most of our efforts. The standard of acting was, for amateurs, very high. Plays like "The Pigeon" and "You Never Can Tell" call for good acting if they are to be at all successful; and in Augustabad they got it. We were lucky in having a pro. of standing to help us. Captain Herbert Grimwood, well known to the world of the stage, was, fortunately for us, captured by the enemy. He at once became active on the dramatic side of our various activities and did magnificent service in coaching up our amateurs, as well as in advising us on everything connected with our productions. He took parts, leading or minor, according to the needs of the cast, and was a veritable Atlas to our society. He had good material to work upon, and he made the best of it. Consequently, our performances would have passed muster at, say, a provincial repertory theatre.

The Scenery.

For scenery we depended entirely on our own carpenters and scene painters. One of the torpedoed merchant skippers constructed chairs and rustic benches, pillars and porticos, skeleton trees, and, supreme test, an apparatus for producing a glimmering moonlight effect. Our painters were as equally at home in interiors as in exteriors, but they rose to giddy heights of success when they planted an avenue of magnificent cardboard trees on the stage, with branches flung across the "sky." These served well in the garden scene in "You Never Can Tell," when we had the shimmering moonlight twinkling on the sea of a beautiful back drop. No trouble was accounted too great in mounting the plays, in spite of the fact that they ran for two nights only, one of which was a dress rehearsal.

Original Productions.

The Bosche only allowed us Friday and Saturday once a fortnight for the theatre on account of the light. The only exception we allowed ourselves in the matter of "run" was in the case of "The Bong of Oolong," which lasted through four performances. This was an absolutely original musical comedy. The libretto was written by officers in the camp, the music was lifted and adapted from "The Bing Boys," the scenery was, as usual, home-made, as were the costumes, and the orchestra was our own. Needless to say, a signal success was scored by it: it proved, in fact, the pièce de résistance of the Augustabad Amateur Dramatic Society. Not that it was our only original production—I remember a short piece, "The Elixir," translated from De Maupassant on the spot, and a roaring farce, of which I recollect everything except the name. One of the most finished performances I saw was that of the quarrel scene from Julius Cæsar. Costumes for this were hired from Berlin. Normally we got them from a neighbouring town. Many we made.

Amusements in Heidelberg.

It was my fortune to be moved on to Heidelberg, and there I found a flourishing A.D.S. The Frenchmen had a Théatre Francais, where they went in for rather high-brow stuff: the English there leaned towards music hall varieties. Of course, out there one recognises no difference between legit. and illegit., and whatever was put on found a most appreciative audience. There was little fear of even the worst "stick" "getting the bird"; more likely he would be solemnly presented with a mock bouquet of cabbage at the end of a particularly "dud" performance.

Altogether, the amateur theatricals were very good fun, and if a few of the actors developed swelled head when they did well, they were still more amusing in that state to the rest of us, and the whole camp was a brighter place as a result of their efforts.

PROVINCIAL CENTRES.

BIRMINGHAM.

PRINCE OF WALES. — P., Prince of Wales Theatre (Birmingham), Ltd.; G. M., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury.—"Oh, Don't, Dolly," which is here for the first time this week, has the advantage of Mr. W. S. Percy's quaint turn for exuberant comedy backed by the talents of an admirably diversified band of artists and a chorus of school girls which conciliates the modern demand for something ear-pleasing and eye-pleasing as well as smart humour.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace.—"Giggles and Girls," which holds the stage at this house, is a diverting compound of flirtations and fandangles, with an effervescent humour in which everything depends upon the high spirits and address of the artists. These are headed by Arthur Rigby, who has such irresistible collaborators as Harry Rose, C. W. Anson, Frank Howard, A. W. Turner, Mandie Olmar, and Mary Rigby. Margo Retta, too, is a powerful auxiliary.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; Asst. M., Mr. Philip Giles.—The bill is capitally varied. For the music lovers who can appreciate real artistry there are W. H. Squire, Lily Fairney, and Dorothy Davis in selections from their repertoire. Barrett and Knowles enhance their reputation, and Wal Langtry gives of his best. Reg. Wentworth, who stands high in the regards of Birmingham pantomime goers, has some good songs, and the Hanlon Charles Quartette, Martini, and Eddie Brown, complete a strong combination of attractions.

HIPPODROME.—P., Messrs. J. and W. E. Draysey; A. M., Mr. H. Verney; Mus. D., Mr. Fredk. G. Benson. — The lengths to which the education of the elephant can be carried is strikingly shown in the performance of Rossi's musical troupe—or is it troop? The Anglo-French baritone, George Carvy, sings with taste and dramatic power; J. J. Wild and Co., Haywood and Hay, and Daisy Griffiths diversify the programme, and there is a diverting turn by a Birmingham comedian, Yorks Steuart.

Boors, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-268, Gooch-street; 171, Bloomsbury-street; 459, Moseley-road; Colmore-row, and Bull-street.

BOLTON.

THEATRE ROYAL.—P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. John Moncur.—Mr. Louis Casson presents the musical comedy, "Girl of the Golden Gate."

GRAND.—P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Alf. Booth.—Grock and partner, in their famous musical absurdity; Meehanto, card and coin manipulator; Lily Langtry, comedienne; Tiny and Tot, dancer and vocalist; Leo Fields presents "The Waac and 'Ole Bill"; Edgar Curtis, the Lilliputian wonder; Adam Tomlinson, dialect comedian; Wolfe Land presents "The Sun Spots."

HIPPODROME.—P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Frank Shelley.—J. Lever presents his latest production, "Some Frolics."

Boors, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

BRADFORD.

PRINCE'S.—P., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Edward F. Furneau's company, in the military drama, "On Leave for His Wedding."

PALACE THEATRE. — P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. R. Ernest Liston. — Mlle. Irma Lorraine and company; Thornley Dodge, in sketches, stories, &c.; the Great Aazelia, the mystic lady; George Bury, comedian; Famous Junes, Mexican Insurrection dancers; Bond Rowell, in character studies.

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Charles Maddock presents Chas. Withers and company in comedy melodrama, "For Pity's Sake"; Dave Kramer and George Morton, the two black dots; Nellie Gallafent; Twelvetrees Trio, in a musical scena: Bobbie Thornton, novelty entertainer: Eileen and Marjorie; Paul Gordon, the wire-walking wonder.

Boors, The Chemists, 60-62, Kirkgate.

BRIGHTON.

THEATRE ROYAL.—M., Mr. Lawson Lambert.—Miss Louie Pounds and Mr. Stanley Turnbull are here with the Vedrenne and Eadie production of Mr. Arnold Bennett's "The Title," which proves a great attraction.

PALACE PIER.—M., Mr. J. W. Cordiner.—Miss Madge McIntosh introduced her enthralling impersonation of Paula in "The Second Mrs. Tanqueray" here on Monday, and met with an enthusiastic reception. The gifted artist is supported by Mr. Edmund Willard and a strong company.

WEST PIER THEATRE.—S., Mr. A. W. Scholey.—The Royalty Theatre production of "Remnant" is a strong attraction here this week.

GRAND.—L. & S. M., Mrs. Kimberley.—"Ninety in the Shade," presented by Messrs. Gilbert Payne and Bert Lloyd, a merry musical production, in three scenes, is played in sprightly style by George Grenville, Kitty Evelyn, and a capital company.

HIPPODROME.—M., Mr. W. H. Boardman.—"Any Lady," in its second edition here this week, is a production worthy of all praise, and the cast includes Lupino Lane, Horace Mills, and Renee Reel.

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

CAMBRIDGE.

NEW THEATRE. — M. D., Mr. W. B. Redfern; Asst. M., Mr. P. H. Adams.—"Five Nights" is presented here by Messrs. F. W. Warden and K. F. Hooper, with Miss Stella Carmichael as Viola and Mr. P. Cooke as Trevor.

Boors, The Chemists, 31, Petty Cury, and 6, Market-hill; 86, Mill-road.

GLASGOW.

KING'S, LTD.—M. D., Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. H. McFarlane.—The attraction here is Miss Violet Vanbrugh, supported by a capable company, in the American success, "Trimmed in Scarlet."

OLYMPIA. — Lessees, Artists' Agency, Ltd.; M., Mr. David Bowie.—A capital variety company is headed by Lottie Lennox, the popular chorus comedienne. Another interesting item is the comedy sketch, "Roger," with Jimmy Cairns in the title-role. Other artists include Evelyn and Clayton, in a lively bric-a-brac act; Roselle and Clifford, vocalists; Elise Joubert, Franco-Scottish prima donna; Francis Carlo, conjurer and illusionist; Bob Summers, military ventriloquist; and Clark and Cambridge, comedians.

METROPOLE.—M. D., Mr. A. Jefferson; R. M., Mr. A. Mascard.—"Wait Till the Clouds Roll By" is being presented here this week by Mr. F. Marriott Watson.

PAVILION, LTD. — M., Mr. J. Kirkpatrick; Mus. D., Mr. R. F. Steele. — A first-rate variety bill is headed by Fred Barnes in his latest songs; Edna Latonne once again scores with her clever male impersonations. Other turns are provided by Benson Gray, ventriloquist; Johnny Dundee, character comedian; the Gotham Comedy Girls; Ruff and Tumble, lively knockabouts; and Leighton and Melville, with smart patter.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Captain E. Neptune Blood. — Mr. Albert de Courville's revue company are here in "Hotch-Potch," which proved so attractive on former visits.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. J. Baxter.—The star attraction here is the Clydebank Concertina Band; the Golda Quartette; Susie Marney, a bright comedienne; May Erne and Erne Chester, in instrumental and vocal act; the Flying Banvards; and Fred Brezin and Claud Lester complete the bill.

ALHAMBRA, LTD.—M. D., Sir Alfred Butt; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Howard Croft.—Mr. Bernard Hishin's production, "His Little Widows," which scored such a decided success last week, has been retained for another six nights.

Boors, The Chemists, 101-105, Sauchiehall-street.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King.—For the concluding week of Messrs. H. Armitage and Arthur Leigh's engagement here they are presenting on Monday and Tuesday "The Barrier," on Wednesday "The Lion and the Mouse," and for the end of the week "The Master of the House."

ROYAL.—Sole L. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Geo. F. Warwick.—"A Married Man's Sweetheart," presented by Messrs. Walter Saltoun's and W. Jowsey's company, provides an interesting attraction here. The various parts are capitally enacted by Messrs. Charles Burdon, Rhys Meredith, Will Priestley, Tom J. Taylor, and the Misses Winefred, Felix Pitt, Dora Weber, Winnie Webb, and Edie Martin.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips.—The big turn here are the Elliott-Savonas, who are repeating their usual big success with their delightful musical act; Miss Esta Stella, as charming as ever, is warmly welcomed; and the Jovers score with their smart comedy musical and acrobatic act; Clifford and Grey display their abilities as hurricane hoop jugglers; Herbert Cave, a talented tenor vocalist, wins the appreciation of the audience; Stidder, the always welcome and popular entertaining English musical clown, has a hearty reception; and Enid Courtney and her sisters, Olive and Marjorie, are deservedly successful in their speciality act. Pictures complete.

PAVILION.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence.—An extra special attraction is provided here in a return visit of Joe Morrison's comedy revue, "The Dream Girl." There is a strong cast of principals, which includes Harold Baker, Cyril Thompson, and Masie Terriss, with clever and enjoyable specialities introduced by Daisy Squelch and her big brass six; and some smart dancing by Mlle. Valencia. The revue meets with a cordial reception.

Boors, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

LIVERPOOL.

ROYAL COURT. — P., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence.—A three weeks' visit of the D'Oyly Carte Opera Company is being welcomed, for Liverpool has a very warm corner in its affections for this celebrated combination of players. They are always assured of big business.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King. — Much interest has been awakened in the re-appearance of Mr. Henry Ainley, who has not played in the Mersey city for nine years. He comes with the new play, "Uncle Ned," which, on Monday evening, was received with general favour by a crowded audience. It was a sheer delight to again see the distinguished actor in a part which so well suited his style and talents, and everybody voted Edward Graham a brilliant piece of natural characterisation. The grim and obstinate Sir Robert was handled in perfect manner by Mr. Julius Knight, and splendid work also came from Miss Mary O'Farrell (Helen Graham), Miss Irene Rooke (Miss Manning), and Miss Annie Trevor (Gypsy Graham). All the players deserved the cordial applause showered upon them.

PLAYHOUSE.—P., Liverpool Repertory Co., Ltd.; L. & M., Mr. A. S. Pigott.—The resident company of players here have revived "The Admirable Crichton," and, judging by the great public patronage that is being shown, there is every promise of a long run being established. Barrie's interesting work has been staged in most complete manner, and is played with a finish which reflects credit upon all concerned. Mr. J. H. Roberts again showed his rich talents in a well-drawn picture of the Hon. Ernest; a delightful Tweeny came from Miss Dora Gregory; Miss Dorothy Green made the most of the Lady Mary part; and Mr. Clifford Marle afforded general satisfaction in the title-rôle.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. George Manners.—Here patrons are enjoying a capital show, entitled "Jack in the Box," which is full of sparkle and fun. Mr. Harry Day's efficient company comprises George Hestor, a very humorous comedian; Edgar Cooke, Alec Chentrens, Norah Dwyer, Blanche Mayne, George Spry, Helena Carmen, and Pynkie Ansell. In the variety section of the programme figure O'Connor and Stevens, vocalists and classical dancers; and Carr Lynn, animal mimic.

OLYMPIA. — P., Moss' Empires, Ltd.; A. M., Mr. A. O. Walker.—Good business continues to be done here. Heading the current bill is that clever little French actress, Liane D'Eve, whose new act, "Missing the Show," finds much favour. Contributions also come from Nixon Grey, a resourceful comedian; Lake and Barrasford, duo; the Femina Musical Quartet; Cooper and Lait, with a bright comedy sketch; the Caron Troupe of Continental lady gymnasts; and Morgan and Burke, grotesque comedians.

HIPPODROME.—M. D., Mr. Walter de Frece; M., Mr. E. W. James.—The good catering here is finding its reward in crowded houses. This week Robert Courtneidge's really fine musical extravaganza, "Fancy Fair," is delighting thousands, and on Monday evening every seat was occupied at both shows. Included in the cast are Ouida Macdermott, Arnold Richardson, Kitty Emson, Horace Percival, Mildred Telford, Charles Chamier, James Salter, and Rex London.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Fred Coles.—The variety programme this week has the names of Miss Teddy Le Roy, male impersonator; Harold Moss, violinist; and Maachah, danseuse. Bert A. Brierley, comedian; Lilian and Gracie, with gymnastic speciality; Scott Sanders, Scotch comedian; Major Kit Bleno, rifle expert; Bain and Hill, comedy couple; and Jack Clifford and Dave Westwood and Co., in "First Impression."

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Edward M. Hamilton.—A well-staged and entertaining musical revue, "The Red Moon," is being presented here by Jazon and Montgomery. The principal comedian is Edwin Lawrence, who causes lots of fun. He is supported by Maisie Danvers, Kathleen Miller, Charles Hammell, Fred Morris, Dan Lyons, Frank Jarvis, and Lottie Stone's Dancers.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold.—The popular May Hoskins is top of the bill; and Arthur Woodville at the bottom; along with Joe Nixon, comedian and vocalist; Minnie Muir, comedienne; Gerbola Trio of acrobats; George Dundas, comedian; Chas. Lilburn, comedian; and Zona and Milroy, comedy duo.

ROYAL. — M., Mr. M. Montgomery; R. M., Mr. John Hitchins.—Madge Douglas and Ernest Vaughan's company are here in "Discharged with Honour."

Boors, The Chemists, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, Dale-street; 45-47, Lord-street.

MANCHESTER.

PALACE.—M. D., Mr. Walter de Frece; G. M., Mr. Alan Young; Sec., Mr. Jesse Hewitt.—Mr. Albert de Courville's latest production, "Happy-Go-Lucky," presented by the Moss Empires, Ltd., is a fine show. A strong company features charming Dorothy Ward and Shaun Glenville, supported by Doris Leslie, Gaby Condor, Sidney Wood, Cliff Goldin, and Harry Gibson.

HIPPODROME.—M. D., Sir Oswald Stoll; A. M., Mr. Geo. F. Reynolds; Asst. M., Mr. F. C. Brooks.—A programme of all-round excellence here includes the man of mystery, De Biere; Tom Edwards and company, in a highly amusing ventriloquial comedy; George Bass, comedian; Paula Ruby, vocalist; Oreste, on the saxophone; and Fred Milner, entertainer. Pictures also.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. Winstanley; R. M., Mr. Hearn; A. M., Mr. J. O'Farrell.—Mr. Fred Le Cren's musical comedy, "She Slipped!" is screamingly funny from start to finish, and is played by a capital company, including Adah and Harry Le Cren. Mr. W. Pycroft directs the orchestra.

LESLIE'S PAVILION.—S. P., Mr. Harry Leslie; A. M., Mr. Geo. Phillips.—The Superbs, including Will Ambro and Louis Holt, are the attraction here.

ROYAL.—L., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. Edmondstone Sherra.—Mr. Charles Macdona's presentation here this week of "The Chinese Puzzle" is affording the many admirers of Mr. Lyn Harding the opportunity of witnessing his powerful impersonation of the Marquis Chi Lung. The company supporting is strong and efficient.

PRINCE'S.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee.—The Taylor Platt company, by arrangement with Vedrenne and Eadie, are playing here in the interesting comedy "Billeted." It is preceded by a lively farce, "The Bathroom Door."

GAIETY.—P., Miss A. E. F. Horniman; G. M., Mr. W. Roberts-Marshall.—Very pretty performances are given here this week of "As You Like It" by Mr. Nigel Playfair's company, including Miss Athene Seyler as Rosalind.

NEW QUEEN'S.—P., Theatre Buildings, Ltd.; G. M., Mr. John Hart.—The Sir Thomas Beecham Opera Company opened here on Monday, their sixth season of grand opera, which is to extend for five weeks. The opening performance was Verdi's "Falstaff," magnificently rendered.

GRAND JUNCTION.—P., Messrs. Broadhead and Son; A. M., Mr. Wm. L. Granger.—Mr. Lew Lake's company are appearing here in an up-to-date drama, entitled "Married on Leave."

ROYAL OSBORNE.—P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley.—This week's programme comprises attractive vaudeville by Horace Jones, revue comedian; Marcus, ventriloquist; the Soga Trio of Japanese artists; Tampy Tapling, Scotty and Burton, comedians; Weir and Bond, in a comedy trifle; and Dan Moorhouse, the "Orderly Man."

Boors, The Chemists, 15, 17, and 19, St. Ann-street. St. Ann's-square; 48 and 50, Oldham-street; 39, Market-street.

NEW COMPANIES REGISTERED.

Compiled for "The Era" from Official sources by Jordan & Sons, Ltd., of Chancery-lane.

FLEETWOOD PALACE, LTD.—Regd. May 8. To acquire the music hall and cinema known as The Palace Theatre, Fleetwood. Capital, £10,000 in 10,000 shares of £1 each. Directors: N. Worsley, "Northlands," Knott End; D. M. Gill, 11, Osborne Bank, Fleetwood; H. Anderson.

GAIETY FILM PRODUCTIONS, LTD.—Regd. May 8. 87, Bishopsgate, E.C. 2. To carry on the business of proprietors, producers, and manufacturers of cinematograph films, &c. Capital, £5,250 in 5,000 par preference shares of £1 and 10,000 ordinary shares of 6d. each. Subscribers, L. J. Davies, 5, Talbot-road, West Ealing, W. 13; Amy D. Bolton, 24, Harberton-road, Highgate, N.

AEROFILMS, LTD.—Regd. May 9. To carry on the business of manufacturers and dealers in films for cinematograph, bioscopic or other pictures. Capital, £3,000 in 3,000 shares of £1 each. Directors: Claude Grahame-White, F. L. Wills, and H. W. Matthews.

COLISEUM CINEMA COMPANY, LTD.—Regd. May 9. 223, Gannow-lane, Burnley. To acquire and carry on the business as indicated by title. Capital, £5,000 in 5,000 shares of £1 each. Directors: T. Barker, 478, Accrington-road, Burnley; J. W. Clegg, 94-95, Rose-grove, Taw, Burnley; C. E. Crowther, 442, Padiham-road, Burnley; and five others.

LONDON AND SUBURBAN CINEMAS, LTD.—Regd. May 10. Derby Lodge, Upper Richmond-road, East Sheen, S.W. To acquire and carry on the business as indicated by title. Capital, £30,000 in 30,000 shares of £1 each. Directors: E. G. Warwick, Upper Richmond-road, Richmond; L. Crabtree, Derby Lodge, Upper Richmond-road, Richmond; R. T. Gribbin, Holmhurst, Temple Sheen, East Sheen.

TUNBRIDGE WELLS VICTORY THEATRE, LTD.—Regd. May 10. 49, Finsbury Pavement, E.C. To carry on the business of cinematograph, theatrical, vaudeville, and variety producers, &c. Capital, £30,000 in 30,000 shares of £1 each. Directors: W. Meadmore, 23, Molyneaux Park, Tunbridge Wells; W. Walker, 191, Upper Grosvenor-road, Tunbridge Wells; J. W. Waghorn, Frant-road, Tunbridge Wells.

VICTORY MOTION PICTURES, LTD.—Regd. May 10. 6, Coronation-street, Sunderland. To carry on the business of proprietors or managers of theatres, cinematographs. Capital, £15,000 in 15,000 ordinary shares of £1 each. Directors: V. Salberg (known as P. Victor); S. Bodlender, 70, Grange-avenue, Leeds; M. Jacoby; and three others.

HADLEIGH PICTURE HOUSE, LTD.—Regd. May 13. To carry on the business of cinematograph, theatre, or public hall proprietors, &c. Capital, £4,200 in 4,200 shares of £1 each. Directors: E. Clarke, 45, Ravenslea-road, Wandsworth Common, S.W., managing director; D. S. Alderton, Hadleigh, Suffolk; J. E. R. Noller, 153, London-road, Ipswich; W. E. S. Wilson, Hadleigh, Suffolk.

VARIETY FINANCE, LTD.—Regd. May 15. 8, Henrietta-street, Covent Garden, W.C. 2. To carry on the business of dealers, agents, and renters of property and merchandise used in connection with theatres, music halls, &c. Capital, £1,500 in 1,500 shares of £1 each. Director: Stanley Ehein, 181, Crowborough-road, Streatham, S.W.

SAVOY PICTURE HOUSE (GRIMSBY), LTD.—5, Great Newport-street, W.C. 2. To establish and carry on the business of theatre proprietors and managers, &c. Capital, £25,000 in 25,000 shares of £1 each. Directors: G. H. Martyn, Dunbar House, Grimsby; C. Stone, 17, Lowndes-square, S.W.; C. W. Randall, Alderton House, Loughton; and four others.

PRODUCTIONS OF THE MONTH.

APRIL.

"Ambition," musical comedy absurdity, book by Reuben Gilman-Welch and Leon Pollock, music by Hal Dyson; Chelsea Palace, April 21.

"Apres la Guerre," sketch, by Ralph Roberts; Ardwick E., Manchester, April 21; Granville, April 23.

"Bills o' Jacks," play, in six scenes, by Alfred Denville; T.R., Oldham, April 7.

"Black Knight, The," musical playlet, founded on an incident in "Ivanhoe," by C. C. Brown, with music by Guy Sones; Rehearsal T., Maiden-lane, April 29.

"Business Before Pleasure," comedy, in three acts, by Montague Glass and Jules Eckert Goodman; Savoy, April 21.

"Coffee Pot, The," comedy playlet, by Denton Spencer; Lewisham Hippodrome, April 1.

"Compromised," sketch, in one act, by C. David Stelling; Granville, April 7.

"Crankite," sketch, written by Johnson and Bert and George Stevens; South London, April 21.

"Discharged with Honour," drama, by Madge Douglas; Royal Stratford (first in London), April 28.

"Dragon, The," wonder play, in three acts, by Lady Gregory; Abbey, Dublin, April 21.

"Drug Fiend, The," drama, in three acts, by Owen James; Victoria T., Walthamstow, April 14.

"Faithful, The," tragedy, in three acts, by John Masefield; King's Hall, Covent Garden (Stage Society), April 13.

"Faithless," drama, by Mrs. F. G. Kimberley; Elephant and Castle, April 7.

"Fancy Fair," musical extravaganza, written by Robert Courtneidge, lyrics by G. Hartley Milburn, music by Arthur Wood; Hippodrome, Newcastle, April 14.

"Flat-Iron Flynn," Irish-American sketch, in one act, by Thomas King Moylan; Empire, Dublin, April 28.

"Gay Trouville," musical comedy, in two acts, by Mark Blow and Ben Landeck (suggested by an episode in Ouida's "Moths"), music by Richard Cleveland, lyrics by S. Paterson Tucker, and additional music and lyrics by Howard Carr and C. E. Burton; O.H., Cheltenham, April 24.

"Girl Who Took Drugs, The," play, by Aimée Grattan-Clyndes; T.R., Stratford, April 14.

"Going West," play, in one act, by S. Reid Barkley; Opera H., Belfast, April 28.

"Hiawatha," play, in prologue and three acts, by Charlotte Banks; Athenæum, Glasgow, April 10.

"If," sketch, extracted from "Joy Bells"; Liverpool Empire, April 14.

"Judith," play, in three acts, by Arnold Bennett; Devonshire Park, Eastbourne, April 7; Kingsway, April 30.

"Latest Craze, The," musical dancing farce, by Gladys Lloyd, music by Philip Braham, lyrics by Douglas Hoare; Hippo., Derby, April 28.

"Love, Honour, and the Woman," play, by Vincent W. Carlyle; Elephant and Castle, April 14.

"Man, the Woman, and the ——?" drama, by Vincent W. Carlyle; Grand, Brighton, April 7.

"Me and My Gal," musical comedy, written by Harry M. Vernon, music by Robert Reilly; Hippo., Portsmouth, April 21.

"Millionaire, The," musical comedy revue; Hippo., Dover, April 21.

"Monsieur Beaucaire," romantic opera, founded on Booth Torkington's story, libretto by Frederick Lonsdale, lyrics by Adrian Ross, music by André Messager; P.O.W., Birmingham, April 7; Prince's, April 19.

"Motherhood," play, in seven scenes, by Gladys Hastings-Walton; Royal, Barnsley, April 21.

"Mr. Tower of London," revue, by Carleton Ainsworth; Bedford, April 14.

"Na Poo," revue, by John Bond and Fred Ramsdale, music by W. H. Norman; Bedford, April 7.

"Oh, La, La," musical piece, in three scenes, by Ben Taylor, songs by Herman Darewski; Hippodrome, Margate, April 7; Queen's, Poplar, April 21.

"On Jhelum River," song-cycle, by the late Mrs. Amy Woodforde Finden, words by Frederic John Fraser; Comedy (matinée), April 16.

"Our Mr. Hepplewhite," comedy, in three acts, by Gladys Unger; Criterion, April 3.

"Peace and Plenty," musical revue, in three episodes, by Harold Reading and Wilfred Lewe; Kursaal, Bognor, April 7.

"Pretty Sabine Women, The," comedy, in three acts, by Leonid Andreyev; Abbey, Dublin (Dublin Drama League), April 27.

"Regina Ayre," symbolical drama, in four acts, by Edward Martyn; Irish, Dublin, April 28.

"Sailor Lad," musical comedy play, by Clifford Rean, music by Henry E. Pether, vocal numbers by Arthur Godfrey, Fred Murray, and Harry Clifford; Royal, Worthing, April 28.

"Scots Brigade, The," revue; Queen's, Poplar, April 28.

"Spider," Canadian episode, by Nellie Whitbread; Granville, April 28.

"Stella Maris," opera, in three acts, by Alfred de Keyser; Court, Liverpool (first in England), April 15.

"Stunts," revue, book and lyrics by Marriott Edgar, music by Herman Darewski, additional numbers by Caffyn Baxter; New Cross, April 7.

"Time to Wake Up," comedy, in three acts, by Evelyn Glover; New, April 11.

"Tornado," dramatic sketch, by John G. Brandon; South London, April 7.

"Very Idea, The," farce, in three acts, by William Le Baron; St. Martin's, April 21.

REVIVALS.

"Fair Maid of Perth, The," Bizet's opera; Drury Lane (Beecham Season), April 10.

"Il Seraglio," Mozart's opera; Drury Lane (Beecham Season), April 3.

"Ivan the Terrible," Rimsky-Korsakoff's opera; Drury Lane (Beecham Season), April 24.

"Romeo and Juliet," Shakespeare's tragedy; Lyric, April 12.

OMITTED FROM MARCH.

"Save the Children," drama, in three acts, by Charles Darrell; Hippo., Maidenhead, March 31.

Messrs. John Claughton and Nephew, Ltd., the well-known North of England theatrical and cinema furnishers, have recently opened new and artistic showrooms directly opposite the Theatre Royal and Hippodrome, Leeds.

SOCIETY PLAYHOUSES.

THE LITTLE THEATRE OF MME. DE POMPADOUR.

BY MARK E. PERUGINI.

The eighteenth century in France was the period of little theatres, or Théâtres de Société. The fashion, indeed, had started in the preceding century, during the reign of Louis XIV., "le Grand Monarque," the king himself possessing one on which he staged some charming operas and ballets. Had he not made his theatrical début at the age of thirteen as a dancer representing "Le Roi Soleil," in the ballet of "Cassandra," at Versailles, the first of many such productions, until he gave his farewell performance nearly twenty years later in the ballet of "Flora"? He encouraged the society craze for private theatres, and many were the operas, comedies and ballets seen at the mansions of his courtiers and frends, such as the Duc d'Orléans, the Prince de Condé, the Duc de Gramont, Colbert, his chief Minister, and at St. Cyr, where Mme. de Maintenon had a theatre, and at Sceaux, where the Duchesse du Maine had revived the ancient and neglected art of pantomime.

With death of "Le Roi Soleil," who had grown staid and devout in his later years, and the advent of Louis XV., the "Well-Beloved," the French Court was re-enlivened. The number of society theatres increased, and in due course Mme. de Pompadour took upon herself to provide a company for one at Versailles, under royal patronage.

Supposed to be the daughter of a wealthy "fermier general," she had married his nephew, Norman d'Etioles, when she was a lively, cultured and attractive girl of twenty, and the young couple had been supplied with generous funds and a superb mansion by the indulgent father. Here they entertained incessantly, and courtiers flocked to enjoy their lavish hospitality, more especially those early triumphs of Mme. d'Etioles in the little theatre they had established in their regal residence.

The Theatre's Beginnings.

The time came when Madame attracted the attention of the King at a Court ball, and, never having been attached to her husband, who had been induced by her wealthy parent to marry her from motives of self-interest, she had few scruples in accepting the title of the Marquise de Pompadour and a residence at Versailles.

The Court was ceremonious to a degree; the king was suffering from ennui; and, fired by her early successes on her miniature private stage at Etioles, Mme. de Pompadour essayed to provide diversion for the manarch's weary mind, and call increasing attention to her charms by repeating her former triumphs. Interested courtiers sang her praises to the king, raved of her voice and acting, regretted that his majesty had been denied the pleasure of witnessing her performances. La Pompadour started slowly—in Holy Week—with sacred concerts in which she sang. The ruse worked; the king's appetite for lighter entertainment was whetted.

A bijou theatre was set up in a gallery alongside the Cabinet des Médailles, just off the smaller apartments of the king. An orchestra was composed of one-third distinguished society amateurs and two-thirds professional performers. The ballet was selected from children, aged from nine to thirteen, destined to enter the corps de ballet of the opera; the chorus was formed from the king's own choristers; and the troupe of players was culled from the ladies and gentlemen of the Court, headed by the Marquise de Pompadour and the Duc d'Orléans, the director being the Duc de la Vallière, the secretary and prompter being the Abbé de la Garde, secretary and librarian to the Marquise; so it was a company of some social if not histrionic distinction

A Stringent Code of Rules.

According to the rules of the troupe, drawn up by the Marquise and approved by the King, it was necessary that an associate should have acted before. Each was to select the type of part he, or she, wished to play, and stick to it; a different line only being permissible by consent of Lion" Inn, Aberavon.

all the other members. In case of absence a substitute could only be chosen by unanimous consent; and on returning, the absent player was to resume the original part. No one was allowed to refuse a part of the type originally selected, on the plea that it was unsuitable or too tiring. The pieces to be acted were decided by the actresses, who alone had the right of choice, as also to arrange the dates, times and number of rehearsals and dates of performances. They only were granted half-an-hour's grace in being late for rehearsals or performances, after which they were fined by common consent of the other actresses.

The code, it will be seen, was somewhat severe, but advisedly so, and probably helped largely to secure the general efficiency by which the little company achieved success at their opening performance, which was given on Jan. 17, 1747, when Molière's "Tartuffe" was acted before the King and a few of his intimate friends, the part of Dorine being played by Mme. de Pompadour with much success.

Among the productions of the first season were "Les Trois Cousines," by Dancourt, author of nine volumes of plays; "Le Préjuge à la Mode," and "Bacchus and Erigone," an opera in which Mme. de Pompadour won much applause and many compliments as a vocalist. The season lasted exactly three months, and the second opened on Dec. 20, continued till the end of March in the following year, the programme including a performance of Voltaire's "Enfant Prodigue."

Regal Retrenchment.

Later came a steady succession of operas and ballets, in which the Marquise won renewed success and increased her ascendancy over the King. For the third season the little theatre was enlarged, and as it had now cost the luxurious monarch something like a quarter of a million, he began to tire of the expense, though not of the Marquise. Consequently to avoid the extravagance of spectacular productions and free entertainment of increasing audiences in the enlarged theatre, he decreed that future performances must take place in the chateau at Bellevue, where the small stage did not permit lavish mounting of opera and ballet. So the Pompadour's little theatre grew less, and the ardour of the players for their craft diminished.

Private theatres have not been unknown in our own country, and in modern times, though needless to say, they have been conducted under more decorous circumstances. We have also had a Little Theatre, now to be re-opened to the public as the Looking Glass Theatre. It is the ideal size for any private theatrical company, and might well serve as a model for anyone of means desirous of enlivening a country house-party, during the autumn or winter months, with entertainments provided by a company of distinguished amateurs performing short operas, ballets or one-act plays a little out of the ordinary. It has too often been the weak spot of amateur performances that they have proved but inferior copies of the "latest London success"; and it would be a welcome change to see from time to time the work of some aspiring amateur dramatist, as well as that of amateur players, perhaps with a leaven of professional assistance.

More Mystic Plays.

Another play of a somewhat propaganda pattern is one written by Mr. Robert S. Hichens, the famous novelist, in collaboration with Mr. F. J. Knittel, who is Mr. Hichens's neighbour at Broadway, Worcestershire. This is a mystic drama, and is called "The Hidden Life."

Moreover, a melodrama of a serpentine sort may be expected soon per Leon M. Lion, the actor-manager of the New Theatre. It is by Messrs. J. Harold Terry and Rafael Sabatini, and is called "The Rattlesnake."

Theatre Owner's Golden Wedding.

Mr. and Mrs. David Jones, Prospect House, Porthcawl, celebrated their golden wedding on April 30. Mr. Jones is the owner of the Grand Theatre, Aberavon which he built when licensee of the "Red

MUSIC HALL MANAGERS,
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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, MAY 26, 1919.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Joy-Bells."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
"Moonstruck," Laurie Devine, Frank O'Dell, The Ascots, Nellie Wallace.

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Betty Barclay and Baritone, Ernest Hastings, The D'Ormondes, Naughton and Gold, Suther, Les Bastiens, Manchester Mites.

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Billy Merson, Gresham Singers, Cruikshank, Twelvetrees Trio, Claude Gardner, Omega Trio, Clark's Crazy Comedy Cyclists.

ALEXANDRA THEATRE, STOKE NEWINGTON.

BROADWAY T., NEW CROSS.
Picture entertainments.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
"Petticoat Fair."

EMPIRE, SWANSEA.
Rehearsal at 2 p.m. for:—
G. T. Pattman, Florence Yaymen, Arthur N. Ward, Manuel Vega, Scotch Kelly.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
"Zig-Zag."

PANOPTICON, CARDIFF.
Picture entertainments.

OLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for Artistes as booked.
Will Artistes kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and no Variety Agent has the Sole Bookings of the former Theatre.

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Albert de Courville's sketch "If", De Alma, Hanlon Charles Quartette, Barr and Hope, Cooper and Lait, Barrett and Knowles, Victor and King.

EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—
Manny and Roberts, Nixon Grey, Harmony Four, Permaine Bros., De Lilo Sisters, Dora Lyric, Caron Troupe.

COLISEUM, GLASGOW
Rehearsal at 1 p.m. for:—
Victoria Monks, Vernon Watson, Lake and Barrasford, Hal Wright, Mart and Pep, Orpheus, Brinn.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m. for:—
Gertie Gitana, Henry and Edgar, Pall Malls, Alice Hollander, Harry Claff, George French, Bert Harrow.
(Matinee, Monday at 2.30.)

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Two Bobs, Kramer and Morton, Fred Sylvester, Ben Beyer, Fred Keeton, Sisters Reeve, Pierce and Roslyn.

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Ding Sin Bros., Lal Wyndham, Syd Fields.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Penrose and Whitlock, James Stewart, Mdlle Doris, Nicol and Martin, Les Trombetta, Tucker, Rubani Trio.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Grock and Partner, Sammy Shields, Two Cures, Bert Elliott, Tom Davies' Trio, Will and Daisy, Nellie Wigley.

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
"Box O' Tricks."

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
Morny Cash, Great Morritt, Daisy Dormer, Duncan and Godfrey, Sam Hilton, Monzos, Penner and Roberts.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
Chas. Withers and Company, Woodward any Page, Will Gardner, Fuji Family, Ma Sherrard, Brooklyn Comedy Four, Eldin Trio.

GRAND PICTURE HOUSE, WALSALL

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
Jack Pleasants, Sisters O'Hara, Desmond Quartette, The Knsers, Victor Andre, The Proveanies, Bert Williams.

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Carl Hertz, Dalmere's Table Circus, Harry Herbert, Erne and Chester, Lilian Byrne, Carrie Lauje's Juveniles.

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
Chas. Austin and Co., Jay Laurier, Margaret Golda Quartette, Adam Tomlinson, Flying Banvards, J. H. Scotland, Damsell and Boy.

EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
Cicely Courtneidge, Rinaldo, Tom D. Newell, Real McKays, Delson Trio, Edgley and Dawe, Erbert, Mongadors.

EMPIRE THEATRE, BELFAST.
Rehearsal at 12 noon for:—
Company as booked.

EMPIRE THEATRE, DUBLIN.
Rehearsal at 12 noon for:—
Company as booked.

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
Ella Retford in "The Passing Show of 1919."
(Managing Director, Richard Thornton.)
Artistes are requested to bring Band Parts for full Orchestra, including Horns and Bassoon

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
Robb Wilton, Hilda Glyder, Marcelle and Partner, Charles Kasrac and Co., Holden and Graham, W. Rolls, The Bramusas.
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
Hetty King, Fred Curran, Bartle Quartette, Herbert La Martine, Robinson and Hacken, Vera Caine, Hector and Lolletta.
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
Daisy Wood, Frank Benson, Five Friscos, Sarah Rees and Baritone, Billy Bennett.
(Managing Director, Richard Thornton).

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fireproofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End, (*b*) Suburban, (*c*) Large, and (*d*) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

NOTE.—These Matinées are discontinued until further notice.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

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"MERRIE ENGLAND" AT CAMBERWELL.

The South London Opera Society have been giving operas since 1890 and enjoy an enviable reputation for their performances. It is all to their credit that throughout the war they have given the public two operas a year. Now that the menfolk are back, one looked forward to their performance of "Merrie England" at The South London Institute of Music, on Tuesday and Wednesday last week, and was not disappointed. Mr. A. J. Bryant, as the Earl of Essex, was impressive and used a fine baritone voice to advantage in "Who were the Yeomen?" and "When Cupid first this old world trod." Sir Walter Raleigh had a fine tenor vocalist exponent in Mr. W. Ashford, who sang excellently "That every Jack should have a Jill." Mr. E. H. Baxter (Walter Wilkins) opened somewhat tamely but improved later. A humorous study of Silas Simkins was given by Mr. A. F. Macdonald, and Messrs. E. W. Judge and Alan Cooper (Long Tom and Big Ben) looked the real thing, singing "We are two proper men" quite well. Miss Edith Judge, a stately Queen Elizabeth in a wonderful dress, sang "Oh! peaceful England" with exquisite sympathy, and Miss Daisy Manning acted with plenty of confidence as Bessie Throckmorton, and looked very charming. Her fine soprano voice was heard in "She had a letter from her lover," and "Oh! who shall say that love is cruel?" Miss Beatrice Ward was one of the most successful and one of the most promising of the artists. Her acting was clever, her expression particularly so, and her songs "Oh! where the deer do lie," and "The month o' May has come today," were about the best rendered items of the evening. Miss Edith Venables looked pretty as The May Queen.

The opera was presented under the direction of Mr. Geo. C. Skeates. Mr. Leonard C. Venables conducted, and the Misses Annie Judge and Hilda Robinson arranged the dances.

"THE NATURAL LAW."

Play, in Three Acts, by Captain Chas. Sumner, Produced for the First Time in England at the Theatre Royal, Rochdale, on Monday, May 19.

Ralph Webster — Mr. Charles Harrington
Jack Bowling .... Mr. David Leslie
Freddie Donlin — Mr. C. A. Harrington, jun.
Judge White .... Mr. Ralph Richard
Harry Lockwood .. Mr. T. Alderson
Winnie Rousby .. Miss Ruth Stanley
Della Tarbush ..... Miss Ada Baton
Daisy Norman ..... Mrs. Franklin

The play, the action of which takes place in New York, deals with the love of a boy and girl swept into the current of an adult passion. The girl is loved by two men, one an athlete who has youth on his side, the other a physician of high ideals and deep understanding. Youth prevails, and the girl encounters misfortune and impending disgrace. The boy suffers too, but this makes him a man, and before the end the young couple win happiness.

The play is highly interesting, there are many tense moments and bright lines. Mr. Charles Harrington, as the staid physician, Ralph Webster did well, and Mr. David Leslie deserves credit for his capital representation of Jack Bowling. Excellent support was given by Mr. C. A. Harrington as Freddie Donlin, Mr. Ralph Richard as Judge White and Mr. T. Alderson as Harry Lockwood. Miss Ruth Stanley made good use of her opportunities as Winnie Rousby, and praise is also due to Miss Ada Baton for her rendering of Della Tarbush, and Mrs. Franklin for her embodiment of Daisy Norman.

"MEDIUM IN THE MASK."
SPIRITUALISM AT THE CRITERION.

This is a sceptical age, but even so the unknown and the mysterious are always attractive, and the lady who veils her identity under the pseudonym of "The Medium in the Mask" provides by her manifestations much food for thought for the lovers of the occult. At the Victoria Hall of the Criterion Restaurant on Monday she achieved some astonishing results, and one came away feeling decidedly "creepy." A number of small and everyday articles having been collected from the audience in a bag, and the bag placed in a box which was suspended in the front of the stage, the medium proceeded, with no great difficulty, to describe them accurately to their owners, and even in some cases to touch upon their associations. Seldom was she at fault, and indeed more than once supplied the audience with hitherto unknown facts about their possessions. Then, enclosed in a large gauze-fronted sound-box, and tied hand and foot, she produced, with the aid of a megaphone hung well above her head and out of reach, an elderly, but distinctly audible voice, apparently male, and extremely uncanny to hear. As this died away there became visible through the gauze something white and impalpable, moving inside the box. It resembled a thin strip of mist, and moved from the medium's side round the box until it faded and finally vanished.

The sound-box removed and an ordinary canvas on an easel being brought on to the stage, one saw growing slowly thereon the coloured portrait of a young man, the likeness, having been identified by a member of the audience, proved to be a reproduction of a photograph which, sealed in an envelope, had been collected among the other articles and was still in the bag.

Whether these various manifestations were genuinely produced by spiritualistic methods, or by the more prosaic means of remarkably clever tricks, the fact remains that they were quite unaccountable.

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Eccentric Change Juggler.
May 19, Palace, Huddersfield.
May 26, Co. Hall, Widnes.

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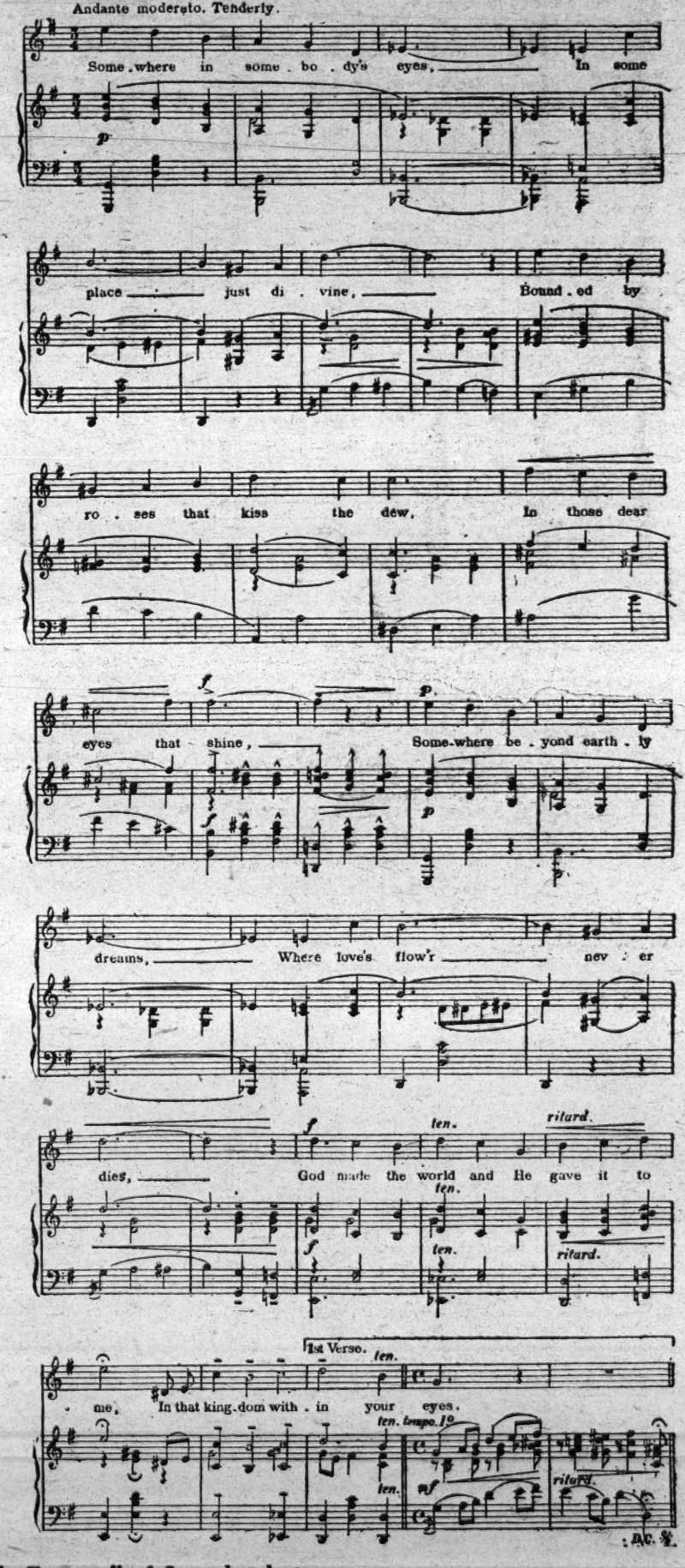
The "Daily Express" of Saturday last says:

"The name of HORATIO NICHOLLS has long been one to conjure with, and it is therefore not in any way surprising to find that the Lawrence Wright Music Co. are issuing his song, 'THE KINGDOM WITHIN YOUR EYES,' in no fewer than FIVE KEYS, so great is the demand for this WILDLY SUCCESSFUL COMPOSER'S WORK.

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THEATRICAL GOSSIP.

Cochran Continued—The Winter Garden in Drury Lane—A Tree Memorial—Cargo of American Plays Arrive.

Mr. Cochran and the A.A.

When we met Charles B. Cochran at the Royal General Theatrical Fund dinner last Sunday night—with the charming Mrs. C. B. C., who was described on the tab. and plan as "Mr. Cochran's guest"—Charles indicated to us that he would be off the next morning to Paris, with a view to securing some more plays. Moreover C. B. C. has just arranged that his next two new productions will be respectively "The Eclipse" and "Afghar."

The first-named play is libretically the work of Fred Thompson and E. Phillips Oppenheim, with music by Herman Darewski. The score for "Afghar" (the original of which is by Sacha Guitry) is by M. Charles Cuvillier.

We are inclined to think that Mr. Cochran has dropped all—or most of—his recent anti-A.A. attitude. At all events, on Sunday he betrayed no sign of resentment, verbal or facial, at Miss Lilian Braithwaite's spirited speech in favour of the actors' trade-union. So let us hope we shall soon find C. B. C. and the A.A. signing a Treaty of Peace.

Mr. Cochran has decided to decline the offer he received to sell all his London productions. "It is very tempting to be offered a good price for a one-man business like my own," he said, "but so many of my contracts are purely personal that I cannot possibly do it." Mr. Cochran is therefore making plans for the future.

A.A. Membership.

The Actors' Association is still gaily adding to its numbers. At last Thursday's Council meeting the nominations were only half-a-dozen short of 100, while the number of those elected reached three figures.

Waiting at the Winter Garden.

A dozen people had assembled outside the new Winter Garden before 3 o'clock yesterday afternoon, awaiting the opening in the evening. The decorators were still at work at the front of the house, but no doubt was felt that all would be in readiness for the production of "Kissing Time" at the appointed hour.

The new playhouse in Drury-lane may claim to be one of the most beautiful in London. The whole of the floor space is devoted to stalls, patrons of the pit being allotted half of the seats on the dress circle level. These will be sold at half-a-crown each and can be booked in advance, but only on the actual day of the performance. There is only one tier above the dress circle level, and this will be devoted entirely to the gallery. The house accommodates nearly 2,000 people.

The colour scheme is mainly grey-green and gold. Round the back of the stalls runs of trellis, and landscape paintings set in big panels create the impression that one is seated in a garden.

The stalls, of which there are 600, are covered with flowered tapestry, while the carpet is of a rich rose colour.

The auditorium is illuminated by a number of quaint Chinese lanterns, giving a softened glow to the electric lights within, attached to the fronts of the lower and upper circles. The curtain is of dull gold, with a flower design in the centre. The artists also are well cared for, the dressing-rooms being furnished with every needful convenience. A completely up-to-date electric installation offers a sufficient guarantee that nothing is lacking in the matter of stage lighting.

The Late Sir Herbert Tree.

The memory of Sir Herbert Tree is to be perpetuated by a bronze medallion on the front wall of His Majesty's Theatre, with brief details of Sir Herbert's management. The medallion, which has been designed by Mr. Romain Walker, will be unveiled by Mr. Asquith at 4 o'clock on Tuesday afternoon next, after which a meeting will be held inside the theatre, at which several well-known people will speak.

Brady "Gripped."

Mr. William A. Brady, the American entertainment magnate, has arrived in England, but is suffering from that insidious foe influenza. But as Brady, like Browning, "was ever a fighter," he will doubtless soon vanquish this artful enemy. May it be so!

In the meantime, in the intervals of medicine-sampling, etc., William is more or less busily engaged in making play-producing plans for London. Among them are "The Man Who Came Back" (a kind of "Prodigal Son" drama), "The Alibi," a play of murder and mystery; "Sinners," a drama of civic crooks; and "The Family Cupboard" (which, of course, has a "skeleton" in it).

Mr. Brady has also in his play-cargo three comedies, respectively named "Too Many Cooks," "She Would—and She Did," and "The Ruined Lady." Likewise a fairy play entitled "The Things that Count and a dramatisation of that famous novel, "Little Women," and likewise "For Ever After."

Miss Grace George Returns.

That fine actress, Miss Grace George, who is Mr. Brady's second wife, is here again with him, and is preparing to reappear on our native stage in a number of plays not mentioned in the above group. Miss George is welcome!

"The Luck" for the U.S.A.

Mr. Percy Hutchison, who can remain at the Garrick Theatre with "The Luck of the Navy" only till the end of next week, will take this sea-breezy play to America in October, where he opens with his English company at the Manhattan Theatre, New York. This decision has just been arrived at as the actor-manager finds it impossible to secure a permanent home in London for this highly attractive story of the defeat of Hun spies.

Going "Nap" Again.

It seems that yet another "Napoleon" play is looming in the more or less near future. Also that the author thereof is poet-ex-theatrical manager Herbert Trench. It would be interesting—if one had time and space—to set down here a full list of all the Napoleonic dramas written, even in the United Kingdom, to say nothing of abroad. And in all that list we venture to think that only one has had a run for its money. And that one is still running, after twenty-eight years' continuous service. We refer, of course, to W. W. Kelly's money-spinner, "A Royal Divorce."

Martin Harvey Spring Tour.

On Saturday Mr. Martin Harvey concluded at Hull his brilliantly successful spring tour which began on Jan. 13. It is to be recorded that Mr. Martin Harvey has never enjoyed greater success, has never appeared to more enthusiastic audiences, and has scarcely ever had a more interesting or artistically attractive programme.

On Thursday, May 15, Mr. Martin Harvey gave a special afternoon performance of The Burgomaster of Stilemonde" in aid of the City of Hull War Trust Fund. The event was a pronounced success, and Mr. Martin Harvey and the Messrs. Martin were able to hand over to the fund no less a sum than £240.

Narcisse—Present and Past.

The announcement of the Russian ballet "Narcisse" for the Alhambra to-morrow night will remind old or middle-aged playgoers of the drama of that name in which the late German-Hebrew-American tragedian, Daniel Bandmann, made his English début at the Lyceum a good many years ago. It was adapted from Diderot's story, "Neveu de Rameau." Beerbohm Tree, in his early managerial days at the Haymarket, presented and played in another dramatisation—one by W. G. Wells and Sydney Grundy. It was called "The Pompadour."

The Stage Society.

The play-producing societies are getting into their pre-war stride. On Sunday afternoon next the Stage Society are producing Swinburne's tragedy, "The Duke of Gandia," and Yeats' comedy, "The Player Queen," at the King's Hall, Covent Garden. The play will be repeated on the Tuesday afternoon.

The Pioneers.

On the following Sunday the Pioneer Players will produce "The Rising Sun," a play in four acts, translated from the Dutch of Herman Heijermans.

"The Rising Sun" is the name given by Heijermans to some big stores which open in a small provincial town and bring disaster to an old-fashioned general shop, but this also has a symbolical reference to the character of the owner of the shop, who refuses to be beaten by his misfortunes. This interesting part will be played by Mr. Leon Quartermain, who recently signalised his return to the stage from the Army by a remarkable success as Mercutio.

The Independent Theatre.

A special matinée will be given at the Kennington Theatre on June 3, when a programme of exceptional interest has been arranged by Mr. J. T. Grein, the energetic organiser of these performances. Two plays have been selected, commencing with "Les Précieuses Ridicules," by Molière, which will be given for the first time in English, the translation being by Edgar Jephson, followed by "Cavalleria Rusticana," the play on which the opera was founded, also for the first time in English, the translation by Michael Orme. M. Charles Montbars, the producer, from the Comedie Française, is responsible for the Molière production, and Mr. Milton Rosmer is conducting the rehearsals of the Italian play. In addition to these two plays, Mr. G. Jean Aubry will give a short lecture in French on Molière.

British Drama League.

Another effort to establish a British Drama League is being made, and an inaugural meeting for the purpose will be held on Tuesday, June 3, at 3.30, at the Haymarket Theatre. An attempt to found a league on the lines of that which flourishes in America was made in London shortly before the war, but the support it received evidently did not justify the anticipations of its promoters.

That enthusiastic patron of the drama, Lord Howard De Walden, will be president of the League, and its supporters include Viscount Rothermere, Miss Lena Ashwell, Mr. Granville Barker, Miss Lilian Bayliss, Mr. Arnold Bennett, the Right Hon. J. R. Clynes, M.P., Mr. John Drinkwater, Mr. Roger Fry, Mr. John Galsworthy, Miss Edyth Goodall, Mr. R. H. Tawney, the Right Hon. J. H. Thomas, M.P., and many others notable in the theatrical and social world. Further particulars may be obtained of the Secretary, Dudley House, Southampton-street, Strand, W.C. 2.

A conference of the theatre will be held under the auspices of the League during the Summer Festival at Stratford-on-Avon from Aug. 15 to 29. A number of associations and public bodies connected with the theatre will join in the conference and discuss such subjects as the Art of the Theatre, National Life and the Theatre, Shakespeare and the Modern Stage, &c. The honorary organiser of the conference is Miss Elsie Fogarty, of the Central School, Royal Albert Hall.

London Shakespeare League.

Mr. William Poel presents in the Jacobean Hall, Society of Apothecaries, Blackfriars, on Tuesday, June 3, before the president and council and members of the London Shakespeare League, "The Return from Parnassus," one part of "The Parnassus Comedies," originally produced at St. John's College, Cambridge, in Shakespeare's day. This will be the first performance in London. There will be two performances, one at 4, the other at 8 p.m., and at each the Parnassus Play will be preceded by the "Comedy of Errors," acted by the children of Cassland-road L.C.C. School, admittance being by subscription only.

Actors' Benevolent Fund.

Mr. Gerald Du Maurier will take the chair at the annual general meeting of the subscribers of the Actors' Benevolent Fund, which will be held on the stage of Wyndham's Theatre on Tuesday, May 27, at 12 o'clock noon. The business will include the report of the committee and the accounts for the year 1918. The attendance of subscribers is requested, and all those interested in the work of the fund are invited to be present.

"Pygmalion" at the Scala.

Mr. F. J. Nettlefold, who is rejoicing in the fact that his Secret Service drama, "The Black Feather," is playing to crowded houses at the Scala, will shortly present "Pygmalion and Galatea" there at Tuesday, Thursday, and Friday matinées. Mr. F. J. Nettlefold will play Pygmalion, and Mrs. F. J. Nettlefold Galatea. This evening, by the way, half the takings of "The Black Feather" will go to the St. Dunstan's Home for Blinded Soldiers."

Catholic Stage Guild.

There was a large attendance at the committe meeting held on the 13th ult. The Right Rev. Mgr. Brown, V.G., took the chair. Unfortunately Mr. Alfred Lugg was unable to be present, but in any case the scheme proposed by him at the former meeting had not sufficiently matured for any definite conclusion to be reached.

The committee therefore devoted itself to the final arrangements for the Tea-Party to take place on Thursday, May 22, at the Caxton Hall. The secretary reported that tickets were selling very well, and that an excellent programme had been arranged for the entertainment. She also reported that Mr. Gervase Elwes, who had lately become a member of the Guild, had promised to sing for the annual meeting in the summer, as unfortunately a previous engagement would not allow him to be present at the Tea-Party.

Theatrical Golf Revival.

The club which was established some years ago as the George Edwardes G.S. has been renamed the Stage Golfing Society, and the first competition since 1914 was recently held at Northwood. The silver challenge cup presented by the president (Mr. Gerald du Maurier) was won by Mr. Martin Lewis. The afternoon was devoted to a series of foursomes, and again Mr. Martin Lewis, with Mr. Ernest Graham as partner, proved victorious. At the next meeting a challenge cup, valued at fifty guineas, given by Mr. Oscar Asche, will be played for.

"The Protection of Theatres."

We have received a number of inquiries as to the authorship of the article on "The Protection of Theatres" that appeared in our last issue. We have much pleasure in stating that it comes from the pen of Mr. A. F. Henderson, the manager of the Theatres Mutual Insurance Co.

A Good Pedigree.

In our last issue we noticed a new play by Miss Margaret Macdonald, produced at the Glasgow Metropole. This clever young actress and authoress is a daughter of Mr. and Mrs. F. Marriott Watson, and the latter is a grand-daughter of David Prince Miller, whose "Life of a Showman," carries one back to the palmy days when Miller's Adelphi Theatre graced the entrance to Glasgow Green, just at the foot of the Saltmarket.

"Are You a Mason?"

The diverting farcical comedy will commence tour on Aug. 4 at the Court Theatre, Liverpool, and proceed thence to Nottingham, Glasgow, Manchester, and other important centres. The play has been equipped with new scenery by Thos. F. Dunn, and wardrobe by Messrs. Swan and Edgar. The cast will include Miss Agnes Maude, Miss Winifred Savile, Miss Lillian O. Williams, Messrs. Wilfrid Compton, Maurce Hansart, and Stanley Maude. The play will be under the direction of Charles H. Williams.

Operatic Novelties.

The performance of Catalani's opera, "La Wally," by the O'Mara Company at Glasgow last week, recalled the fact that the story had been given as a play in that city 38 years before, under the name of "A Wild Love," when the part of Zagle Wally was acted by Miss Linda Dietz. Puccini's "Manon Lescant," played the next evening, was heartily enjoyed, and in certain to be allotted a permanent place in the repertory of the O'Mara Company.

The Play Society.

The City of Manchester may claim to have led the way more than once in matters theatrical, and now announcement is made that there is in course of formation a new society, the object of which is to encourage a greater appreciation of the best type of drama. The promoters of this new association, of which Mr. F. E. Doran is the hon. secretary, urge that "those for whom the play is one of the great art-forms must combine in order to satisfy their longing for plays of which alike the choice, the acting, the staging, and the production shall be decided by purely artistic considerations."

Tom Burke and Liverpool.

Councillor W. W. Kelly is very proud of the success of Tom Burke, the Leigh miner, now one of England's leading tenors. Mr. Burke sang at two of Mr. Kelly's Sunday evening concerts at the Shakespeare Theatre about a year ago, and once at the Theatre Royal, Birkenhead. Upon his success in London Mr. Kelly has sent Mr. Burke two congratulatory messages.

Presentation to Retiring Manager.

The staff at the Theatre Royal, Huddersfield, have made presentations to Mr. Fred Benton, who until recently was manager of that house, and also to his wife, in recognition of the affectionate regard in which they have been held during the past nine years. The presentation to Mr. Benton took the form of a wristlet watch, and Mrs. Benton was presented with a purse.

Another New "Peg."

Messrs. Bertie Ralland and Claude Cameron have secured, by arrangement with Sir Alfred Butt and Macdonald and Young, certain rights of that wonderfully successful comedy "Peg o' My Heart," and will commence a tour of that piece on July 14 at Ryde. A very strong cast is headed by Miss Irene Kelly, a rising young Irish player as "Peg." An entirely new production will be carried.

THEATRICAL GARDEN PARTY.

A Winter Garden Jazz Palace is the latest addition to the attractions of the Theatrical Garden Party at the Botanic Gardens, Regent's Park, on May 30. Its custodians are to be Messrs. Grossmith and Laurillard, and all the fairest of the fair jazzers of the Apollo, Shaftesbury, Strand, and Winter Garden Theatres will be jazzing there.

One of the many charming hostesses at the party will be Miss Jose Collins, who will run a show entitled "My Mirror." This will chiefly consist of the sale of autographed photographs of this popular actress, who will present to each hundredth purchaser a private box for "The Maid of the Mountains."

The whole of the proceeds of the party go to the maintenance of the Actors' Orphanage at Langley-place, Langley. Owing to the many calls on the Orphanage for children of actors who have been killed at the Front, the committee are expending a sum of between £4,000 and £5,000 for extensions. That is why every effort is being made by the promoters and members of the theatrical and vaudeville professions to make this year's party a greater success than ever before.

"Artemas" Turns Dramatist.

We hear that the brilliantly witty author of the "Books of Artemas" (whose readers are said to number over two millions) is contemplating deserting literature for the drama. In fact, a new comedy from his ingenious pen is now in course of revision, and will be finished almost immediately.

Pending its completion, he very sternly refused to enter into any negotiations regarding its production; but with nothing remaining now save the last few finishing touches it is safe to say that there will be some very spirited competition for the rights.

"Careful" Comedies.

Several dramatists seem to be adopting the word "careful" in their respective new play-names. Two have recently struck exactly the same title, viz., "Do Be Careful!" and now Mr. Haddon Chambers tells us that he has just written a short comedy which he calls "You Can't Be Too Careful!"

Demobilised.

Eric Leslie, who joined the Forces at the end of 1914, has recently returned to the stage, playing Dick Fellowes, the young officer lead in "Betty at Bay" (Mr. Cecil Barth's company). An old student of the Academy of Dramatic Art, his work before the war in "The Private Secretary," "The Magistrate," "Miles'ones," and Dickens' "Chris mas Carol" will be well remembered.

Mr. Eric Leslie possesses the somewhat unique distinction of having served in all three Forces of the Crown—land, sea, and air. He joined up in the ranks of the Inns of Court Yeomanry, and learnt to fly at Hendon during a month's sick leave, taking his Royal Aero Club certificate in the excellent time of 2 hours 35 minutes. He was granted a commission as Flight Sub-Lieut. in the Royal Naval Air Service, and in 1915-16 served at sea on H.M.S. T.B.D. Mansfield in the North Sea, and convoying transports in the English Channel. Afterwards he flew both land and sea planes on active service until invalided recently.

Mr. Robert Gibbon, professionally known as Robert Grey, has just been demobilised, after serving more than four and a-half years with the 16th (S) Bn. Manchester Regt. Whilst on the active list he went through the Somme Battle of 1916, Arras and Ypres in 1917, and was severely wounded and taken prisoner on the disastrous 21st of March last year. He has now opened a typewriting agency at 6, Gloucester-mansions, Cambridge Circus, W.C. 2, and intends specialising in the copying of plays and parts, for which his experience in the profession should stand him in good stead.

A Smart Producing Feat.

Mr. J. Bannister Howard established somewhat of a record for his production of "The Belle of New York" at the Lyceum last Saturday night. The contract was only signed with Mr. Melville two weeks previously, and in that time the company was engaged, rehearsed, and all the new scenery, dresses, etc., entirely made, and the performance went without a single hitch on the Saturday night.

Miss Viola Tree's Season.

Miss Viola Tree hopes to begin her season at the Aldwych in the autumn with her production of "The Tempest." Miss Winifred Barnes has accepted the offer to play Ariel provided that the dates fit in with her other arrangements. The part of Miranda will be played by Miss Odette Goimbault, who has lately been acting for the films, but who will be remembered for her striking performance as a child in "On Trial" at the Lyric.

The Parnell Play.

Mr. J. B. Fagan has decided to produce the "Parnell" play, "The Lost Leader," by Lennox Robinson, at a series of Tuesday and Friday matinées at the Court, beginning on Tuesday, May 27. Mr. Norman McKinnel is to play the Parnell part, and Miss Mary Grey will play the part of Mary Lenihan.

Henry Baynton Shakespearean Co.

The continued success of this company was maintained last week at Huddersfield Theatre Royal, when the house was filled to its limits at every performance—the enthusiastic audiences insisted on Mr. Baynton making a speech of thanks every evening. The tour is now fully booked for the rest of the year. The company has been considerably strengthened with the progress of demobilisation, and some well-known Shakespearean names now figure in the cast.

Dame Melba was presented, at the Guildhall School of Music, on Monday, with an illuminated address, congratulating her upon her birthday, and upon the title recently conferred upon her by the King, also thanking her for her constant interest in and generosity to the school. The address was signed by the committee and staff of the school.

Miss Irene Vanbrugh has accepted a two-act play, entitled "The Leveller," by Mr. Patrick O'Neill, author of "John Hartley," "The Derelict," &s. This is the first bit of playwriting Mr. O'Neill has done since being invalided home in 1916.

Hovenden's British Grease Paints

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A few opinions from popular people.

Mr. MARTIN HARVEY, Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement," **Mr. WILL EVANS,** Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it."

ACTORS' ASSOCIATION.

THURSDAY'S COUNCIL MEETING.

The usual weekly meeting of the Council was held at 32, Regent-street, on Thursday, when there were present: Mr. Sydney Valentine (in the chair), Messrs. Ernest Henrie, J. Fisher White, Alfred Goddard, A. Harding Steerman, Sydney Paxton, Dawson Milward, C. V. France, Ben Webster, Miss Phyllis Broughton, Miss Lucy Sibley, and Mr. Alfred Lugg.

The minutes of the previous meeting were read and confirmed.

Mr. C. V. France asked whether any reply had been received by the Joint Committee from Mr. Cochran. The secretary said that no reply had been received.

The secretary read the agenda for the meeting with the Joint Committee.

Mr. Ernest Hendrie read the report of the Nominations and Elections Committee and Agency, which was adopted.

Nominations.

The following were nominated for election:—Constance Roper, Henry Herbert, L. Weinagradoff, Ben Phillips, Guy Vivian, George McDonald, Gladys Gray, Fred Deal, Patsey Burke, Elsie Thomson, Vere Graham, Rose Russon, Nora Nicholson, Lorna Della, Iris Neville, Florrie Desmond, Eva McRoberts, George Tawde, Eileen Thorndike, Mary Clare, Berta Murray, St. John Stuart, Nana Davey, Fred I. Vigay, George Vigay, Vera Crichton, Norman B. Cannon, Marie Creed, Lydia Henry, Sibyl Vera Colls, Lalla Stanhope, Amy McNeill, Geoffrey Landon Little, Marjorie Cecil, H. E. Connorton, Winifred Maie, E. R. Beaumont, Irene Van Buskirk, Noel Sonning, Bert Coote, David McFarlane Queenie Raymond, Madge Brennan, S. P. Goodyer-Kettley, Norah de Lange, Annie Hill, Mercy Hatton, Winifred Sabine, Charles Carte, Yvette Gimblette, Marjorie George, Phyllis Elaine, Ida Tager, Robert Radford, Bertram Marsh-Dunn, Margaret Swallow, Kendrick Huxham, Ethel Ward, Wilfred Norman, Jack E. Chatfield, Ida Lorraine, Renee Morrell, Cecil A. Melton, George Palmer Lester, Bobby Macauley, Gladys Harris, Elsie Harkerville, Dora Oxlee, Betty Le Claire, Florrie Barkerville, Beatrice Ward, Iris Ladore, Frank Attree, Millie F. Emden, Elinor Molinaux, Norman Macdonald, Lillie Vining, Florence Hale, James Dale, Beatrice Hill, Patrick Colbert, Greta Lamont, Thos. J. Bevan, T. Higham, Frank R. Clarke, Sidney Edgar Hayman, Cecilia O'Connell, Lily Dever, Enid Birkenhead, Emeline Birks, Helen Greames, Robert H. Hutchinson, J. H. Barnes, Carmen Woods.

Elections.

The following were elected members: Alec T. Gillette, Ethel Tooney (Mrs. Gillette), Harry Horscroft, Eliot Makeham, Fred J. Richardson, Douglas Gunn-Murray, Ernest S. Gould, James Tatem, D. A. Clarke-Smith, Elsie Griffin, Sylvia Cecil, Frank Brunell, Mary Lovett, Eileen Lovett-Janison, Linda M. Gibbs, Ernest Ridgwell, Alma Hannon, Kenneth Thomas, Harry Hardy, Pauline Russell, Fawcett Lomax, Kathleen Grace, Albert William Bartlett, Jack Murtagh, Kathleen L. Russell, Thelma Raye, Jennie Hayden, Helene Williams, Paul Melford, Muriel Carvalho, Philip Vallentine, Mary Dibley, Gladys E. Norris, Walter Sercombe, Fred R. Symmons, Arthur Leslie, Lillian I. Baxter, Nellie Lauraine, Edith C. Kirke, Walter T. Hybert, Reginald Dane, Irene Marlowe, Frank Henry, R. C. Laing, Dorothy Lawrence, Knamina Alexander, Louise Alexander, E. G. Williams, Annie Vandatta Moore, Charlie Seaton, Thomas E. Gordon, Cyril Ernest Cobb, Carlotta Silvano, F. Fortune Raleigh, Violet Mansfield, Grace Stafford, Ernest Thornback, Olive Olita, Reginald Maurice, Mabel Maurice, Lily Keand, Florrie Love, Joseph Bloor, Daisy Hos'e, Rawley Francks, Evelyn Vandray, Marie Slade, Olga Slade, Jean Webster Brough Marian Peal, Robert Hardy Wallis, Seymour Hurley, Madge Mallison, William Walton Palmer, R. Easten Pickering, Edith Loraine, Minnie A. White Webb, Alfred Richards, Robert Turley, Jim Edwardes, Ellinor Blomfield, Carteret Maule, Henry Carlisle, Reginald Purdell, S. C. Shepton, Frances Vine, Sidney Young, Janet Ross, Phillip B. Barry, Leonard Valentine, Chas. A. Baker, Fred Monti, Tom Shelford (Capt.), Evelyn Evans, Renee Bishop, Tiny Bishop, Lesley Crease, Nancy Allison, May Elise, George P. White, Dorothy Carrickford, Ruper Mar.

THE CATHOLIC PLAY SOCIETY.

To the list of play-producing societies must now be added another organisation, to wit, the Catholic Play Society. From certain literature which we have recently received, it would appear that the object of the society is the restoration to the Church of one of the most useful departments in her teaching office, namely, the religious drama. In this connection it must, of course, be remembered that the earliest form of English drama, in the shape of the mysteries and morality plays, was almost entirely under the ægis of the Church, and it was not until considerably later that the stage became secularised.

A strong executive has been formed, including such well-known and enthusiastic advocates of the drama as Mr. Ben Greet and Miss Lilian Baylis, and it is intended to present a religious play at the "Old Vic." this week. Lest, however, there should be any misunderstanding, we think it wise to point out that the term Catholic is intended by this society in the broad sense of the word, and that this body is not in the nature of a Roman Catholic organisation.

Backing Her Opinion

Miss Constance Collier, has resolved to present the late John N. Raphael's dramatisation of George du Maurier's "Peter Ibbetson" in London for a run.

Miss Collier—who has had a two-years' run with "Peter Ibbetson" in the States—declares she could not get any American manager whatever to take up this piece on his own account, and that eventually she put all her savings into it and produced it herself!

A May Day Matinee.

The matinée given at the Theatre Royal, Bath, on May Day (when the house was generously placed at the disposal of the committee by Mr. Arthur Carlton, the lessee) for the endowing of a bed in the "Edith Cavell Homes of Rest," resulted in a net amount of £150 being handed over towards this meritorious object.

RENOVATION OF BRIGHTON "GRAND."

Mrs. Kimberley, having acquired the freehold of the Brighton Grand Theatre, is about to enter on a reconstruction of this popular playhouse at a cost of several thousands of pounds, and a start has already been made in a re-arrangement of the lighting scheme, which will necessitate a thorough re-wiring of the house. The cost of this alone is estimated at between £300 and £400. The hope is expressed that the whole work of reconstruction will be completed in time for the production of Mrs. Kimberley's own pantomime.

Mrs. Kimberley has had a long and serious illness, but is now happily recovered

Lincoln Hospital Matinee.

About 600 wounded soldiers from all the local hospitals attended a special matinée at the Royal, Lincoln, on Friday last (by kind permission of Mr. Frank King, the proprietor of the house). Members of Mr. Ernest C. Rolls' company, appearing in "Pamela," supplied the bulk of the entertainment. Miss Mabel Harley and Miss Val Mornington sang very charmingly, Miss Billie Kinsey contributed a capital recitation, Mr. Fred Camp's violin solo was a great treat, and the comedy turns of Mr. Medwyn—the stage manager of "Pamela" and of the show—Mr. Teddy Knox, Mr. Dan O. Scott, and Mr. H. V. Surrey were immensely taking. Miss Christian presented a graceful Eastern dance.

From the Palace, by kind permission of Mr Jos. Morris, came Nelson Hardy, ventriloquist, and Mr. Gene Gordon, conjurer, and these helped prominently in a brilliantly successful entertainment. Little Miss Sylvia Warde, daughter of a member of the "Pamela" company (aged eight), made a first appearance on any stage with a delightful little dance, which the "boys" applauded tremendously. Mr. Ernest Carlton, on behalf of Mr. Rolls, responded to a vote of thanks, endorsed by great cheering.

THEATRICAL GARDEN PARTY

BOTANICAL GARDENS, REGENT'S PARK,

FRIDAY, MAY 30.

TICKETS, **3/-** each (if purchased before the day), are on sale at and may be obtained from THE ERA Office, 35, Wellington Street, W.C. 2.

HELP THE ACTORS' ORPHANAGE.

ROYAL THEATRICAL FUND.

PRE-WAR FUNCTION REVIVED.

The Royal General Theatrical Fund's annual festival, which was suspended during the war, was held on Sunday evening at the Savoy Hotel, the president, Mr. Fred Terry, occupying the chair. There was a large and representative gathering of members of the theatrical profession and of those interested in it. For the first time in the history of the Fund ladies were present at the dinner, an innovation which apparently met with general approval, and certainly imparted additional interest to the proceedings.

The invited guests included Lady Alexander, Sir John and Lady Bland-Sutton, Sir W. H. Goschen, Mr. H. Guedella, Mrs. W. Morris, Mr. T. Jowett, the Hon. Mrs. Crichton, Miss G. Crichton, Mr. K. Foster, Mr. A. Bourchier, Sir W. F. Todd, Lady Todd, Mr. C. B. Cochran, Mr. R. Loraine, Miss Adeline Anson, Dr. B. W. Ginsburg, Mr. H. Lyndon, Miss Lilian Braithwaite, Miss Joyce Carey, Mr. Theodore Lumley, Lady Bell, Mr. W. Morriss, Mrs. Kendal, Mr. L. Sterne, Mr. H. Swears, Mrs. Heilbut, Major Cedric Samson, Mr. and Mrs. Edwin Tate, Mrs. Frank Dawes, Baroness de Bush, Mr. Percy Hutchison, Major H. F. Dawes, Miss Julia Neilson, Miss Marie Löhr, Mr. Anthony Prinsep, Miss Selgarde Fraser, Mrs. Elliott, Mr. M. R. Morand, Mr. Charles Rock (hon. treasurer) and Mrs. Rock, Mr. Charles Cruikshanks (secretary) and Mrs. Cruikshanks, Miss Marion Terry, Dr. A. A. Miller, Mr. and Mrs. F. J. Nettlefold, Miss Bertha N. Graham, Mr. and Mrs. Peter Davey, Mr. Frank Weathersby, Mrs. Julia Turner, Miss Marie Davis, Mr. and Mrs. Philip Noble, Mrs. Arthur Lewis, Miss Violet Farebrother, Mr. W. L. Rignold, Mr. E. V. Harris, Mr. and Mrs. Ralph Frost, Mr. Arthur Garrett, Mr. W. Clarkson, Mr. P. Roxborough, Mr. H. Saxe Wyndham, Mr. Bassett Roe, Dr. A. Bowle, Mr. C. I. Coltson, Mr. H. B. Hays, Mr. and Mrs. J. Bannister Howard, Mrs. Jessie Porter, Mr. A. J. Austin, Mr. C. Doran, and Mr. A. Goddard.

The toast of "The King" having been duly honoured, the chairman said:—

Ladies and Gentlemen,—It is my privilege to give the toast of the evening, "Success to the Royal General Theatrical Fund."

Honoured as I was last year by being made President of this Fund, I didn't at the time realise that it would be my good fortune to sit as chairman where so many brilliant men have sat before me. When I think of the wonderful list of names, I am almost appalled by the difficulties of my task, and had I realised, believe truly, I should have hesitated to follow where so much brilliant genius and talent in the world of Law, Literature and the Drama have preceded me.

Charles Dickens, the idol of my youth, even as he is to-day, for I think him one of the wonders of the world, was the first to sit as chairman of the Royal General Theatrical Fund; in after years there came—to mention but a few names well known to us all: Kean, Macready, Thackeray, Matthews, Lockwood, Russell of Killowen, Wyndham, Irving, Beerbohm Tree, and lastly, my old chief, my good friend, that brilliant actor and manager, George Alexander. I know how greatly he is missed by his co-workers for the Fund, and I know the magnitude of the task before me. It was during his presidency that this Fund made a notable alteration in its rules. Our women subscribers now draw their annuities at the age of 55 instead of 60. This reminds me that only a few days ago I received a message from one of the oldest of our annuitants, wishing success to the Fund. She joined in 1868, and started drawing her annuity of £120 per annum in 1899; in other words, she subscribed something less than £500 in 30 years to the Fund, and in 20 years she has received in annuities the total sum of £2,400. Had the present rule been in force 20 years ago, then the sum she would have drawn would have been £3,000. That is a case of thrift rewarded. Now I will give you an example of misfortune attended to.

A subscriber for seven years of £4 per annum was suddenly stricken with incurable illness; she was placed upon the list of annuitants, and has for the past fourteen years drawn the sum of £40 per annum. In other words, for a sum of £29 she has already received £560.

The Necessity of Thrift.

I mention these two examples because I find it almost impossible to persuade young actors and actresses to join us; perhaps it is because as young men and young women they do not believe for one moment that failure or misfortune is possible. Youth is ever hopeful; it is only natural and right, but though I would not damp the beliefs and ambitions of any young aspirants to theatrical fame by saying, "You will not succeed," yet I would strongly ask them to remember that thrift is indeed a necessary thing in this world, and that to lay up a store for one's old age—no—one's middle-age—is a necessity; indeed it is—or should be—an obligation to the community at large. This being so, I ask what other fund, what other insurance, could return such figures as I have just given you? "Ah, well!" says the young actor, "I shall succeed, I shan't want it"; well, if that is so, then there is at least a very big consolation for him or her to know that as there are many who do want it, his or her money will be well employed If it be not a necessity for yourself, how splendid to think that you have provided for those brothers in Art who have not climbed quite as high up the ladder as yourself.

Higher Finance.

There is another point, another big benefit I would place before every actor, it is this: Should a subscriber die before he is 60, then every penny he has paid to the Fund is returned to his heirs, every penny mark you. How this is done I will not try to explain, for it reminds me, that one day discussing the objects of the Fund with my genial and very helpful friend, Charles Cruikshanks, the very hard-working secretary of the Fund, he told me, as far as I can remember, this: "I am just going to borrow—mark you, borrow—£2,000 from the bank on behalf of the Fund. This we pay off every six months, and at the end of two years our £2,000 is £2,200!!!" How he did it I don't know, but he did. It seemed to me like a conjuring trick, he called it higher finance. I listened as he lucidly explained it to me! I was attracted by it! And, well, I admit I thought I would like to try it for myself. Alas! I am not a financier. When I came to explain it to my wife, after listening patiently, "My dear Fred," she said, "if you don't wish us to go into the bankruptcy court in a few months, don't you think it better you left it to Mr. Cruikshanks, who seems so clever at it?"

The fact remains that it is owing very largely to his work, and the unremitting care and help of his co-worker, Sir George Alexander, that the Fund finds itself in so prosperous a position. My only wonder is, that every actor and actress in England does not flock to the office of the Royal General Theatrical Fund and interview our Secretary.

The Optimism of Youth.

Possibly the young actor will say: "I cannot fail, the world is going well with me, I will save for myself"; well, let him save, but here we offer him a certainty—he cannot lose. He may say: "We have now consolidated ourselves into a business body, we are going to show you what the youth of the Drama can do—no more foolish Bohemianism, business, business, business!" That is all very well, and I wish them all the success they can wish themselves. But it is well not to entirely throw aside old friends and old customs, and I know that it will be many, many years before a bigger benefit, a sounder investment than the one given by the Royal General Theatrical Fund can be offered to the actor. I can never sufficiently impress upon every artist here present the keen necessity of thrift, lest the bad time come. I speak as only a manager (who is an actor and manager in one) can speak, and can say how swiftly how unexpectedly, how, when he thinks he can make the greatest success of his life, he makes the greatest failure. I feel sure it has been the experience of every man who has felt the delight and the agony of attempting to run a London theatre, and it is also the experience, I believe, of every actor in a lesser degree.

And now, having told you how much has been done for this Fund, what fine benefits it offers to its members, I must tell you it is now my aim and object to make this Fund, if it is possible, ever more attractive. I want all those artists who hear me to join, I want them to know it is not 9d. for 4d. we offer, but something for nothing—a guarantee that if you reach the age of 60, you will be in receipt of £2 10s. a week, and if before that age you are unfortunate enough to be gathered to your fathers, why then your heirs receive back every penny you have paid to the Fund. There is no other fund in the world where such benefits are offered.

A Laudable Ambition.

Now it is my ambition to make it possible to pay our annuitants £150 a year—three pounds a week! That sum ought to appeal to actors of the present day, and it is with that object in view that I appeal to my good friends, and all my good friends have stuck by me, none have failed me. Many are here now, but those who have been unable to be here have helped me with their money and their actions and so a desire grew in my heart to see my subscription list the biggest any actor has got together. I had some difficulty in finding the result of each Festival since the establishment of the Fund, but I found that some twenty years ago the chairman on the occasion said: "I want you to help me to-night to bring to this Fund a larger sum than has been raised by any actor; if I succeed it will be a laudable ambition if I fail it will be culpable vanity. Don't put me in that position to-night." I cannot find better words than these, though I will not agree that it is culpable vanity on my part—no, because I know it will be because unlike the speaker of these words, I am a poor orator, one who is better murdering the words of others than giving life to his own, still, I am ambitious, and how to set about it, to make my list ever bigger than his. It was when I was most disconsolate a good friend came to me with an offer to help, that friend a woman. Is it not always a woman who helps a man in his best endeavours? That woman one of the greatest artists the English stage has even known. Most of us here have, in the past—oh, if she could only be persuaded to make it the present—experienced the delight of listening to her voice, so full of pathos, power, poetry, of gentle tenderness and electric humour as we have sat spellbound by the power of her genius—I mean my good friend, Mrs. Kendal. My best thanks to her for the encouragement she gave me at the beginning, and to all those good friends here present who have made it possible for me to say I have nearly succeeded; well, I am not satisfied, I want to quite succeed, so good friends, to those who have already given I tender my grateful thanks, and to those who have not, why, now I ask them to help me to succeed, to help me to raise a sum bigger than that raised 20 years ago; it is for the funds of an institution that helps itself, an institution surpassed by none in its benefits.

And so, dear friends, I leave myself in your hands, and ask you all to help me in this difficulty, help me to my ambition and make my list the greatest, the biggest that it has been possible for an actor to raise. Ladies and Gentlemen, I ask you to drink the health in glasses filled to the brim, "Success to the Royal General Theatrical Fund."

The Subscription List.

Mr. Charles Rock, the hon. treasurer of the Fund, in replying to the toast, stated that one-third of the male subscribers to the Fund were absolved from payment of their subscriptions during the war, as they had joined the Forces. This great strain on their resources would be considerably reduced as a result of the subscriptions received that evening. The amount in hand was £1,776, to which "a well-wisher" had added another £100, so that with some additional amounts they hoped to raise the total to £2,000.

Church and Stage.

Sir John Bland-Sutton, in proposing the toast of "The Drama," expressed his delight at being present at that distinguished theatrical gathering, and at the great success which had attended it. Apart from its high educational and instructive value he had a regard for the drama because it helped to relieve the tedium of life for those who toiled and moiled. During the past twenty-five years he had been watching the changing attitude of religious English people towards the drama. As a boy he was taught that it was an act of wickedness to witness a play, though he could not understand why at the same time he was encouraged to study and commit to memory some of the masterpieces of tragedy and comedy. The ice barrier between the Church and the Stage was slowly melting away. He hoped they might be tender to those who had no love for the drama; there were people who were colour-blind. An effort should be made to establish a great college of dramatic art where aspirants for dramatic fame might be trained on the same lines as students in music, law, medicine, and art. At the present time, when there was so much money about, they might well get State support if they clamoured loud enough.

Miss Lilian Braithwaite.

Miss Lilian Braithwaite said she felt deeply honoured in being asked to respond to the toast. It was Mr. Fred Terry who gave her her first part in London, and whether a matter for congratulation or not—it was the first and last time that he did give her a part. And it was because she did not want it to be the last time that she replied with alacrity to the invitation to speak in response to the toast. It was true she had been associated with a movement which had, upon the whole, been received with the greatest kindness and generosity from managers, press and public—a movement initiated by those whose only desire was to raise the status of the profession whose interests they had so truly at heart. She believed that the best work would be best acted and the best dramas would be best produced when managers, authors, and actors worked hand in hand, with no grievances to redress and no salaries that could be considered intolerably small in these days when living had become such a problem for all of them, and with no thought in their mind but the furtherance of the drama, which they one and all held in such high esteem.

Actors' Organisation.

She wanted them to remember that the union of the actors was a result of the conditions of the war. In 1915, when every big profession was obliged to send representatives to the Cabinet to state the exigencies of their profession, Sir George Alexander was asked whether he could bring representatives from a society representing the whole theatrical profession. At that time the Actors' Association numbered less than 800, which could in no way be called representative of the profession. A meeting was called, at which Mr. Fred Terry was present, and the movement, which had now resulted in the association's membership being raised from less than 800 to very nearly 8,000 was set on foot. Many people said then that actors could never combine, but the war had taught them a deep sense of citizenship and the qualities necessary for combination in the interests of the greatest number. Many of those who had criticised the formation of the union imagined that it would take away the energy of the actor. On the contrary, they believed that it would develop all his best qualities. They believed that all those men who had proved such gallant leaders of men, and were now coming back to pick up the threads of their own profession, would bring back a sense of discipline and a sense of unity, which was the one thing, perhaps, that the stage had lacked.

The Actor-Manager.

The dignity of the stage and its high standard in the hearts of the nation had been due in the past to the actor-managers, and it was to the actor-manager that they were looking to carry on the glorious traditions they had behind them. She had served under six great actor-managers, and she knew that the actor-manager looked upon his company as his children, and that the conditions of work in a theatre run by an actor-manager were as perfect as conditions could ever hope to be. The reason for the union had been that there were others, and they wanted to make the conditions equally happy and successful in every branch of the profession.

High Ideals.

The highest ideals, in union with the most artistic aims, would always bring the most successful results in the long run. She herself had the greatest faith in the public, and behind that, if productions with a high ideal were placed before them, the public would never fail to respond. As evidence of the truth of this she might mention the little theatre at Hammersmith, which was drawing all London—the ideal being contained in the story of a great leader's life. She felt it to be a great privilege to reply to this toast because this was the first occasion on which women had been admitted to that gathering, and also the first time a woman had been called upon to speak to the assembled company. She asked them to accept her warmest thanks for this special honour. By reason of an allusion she made some time ago to the need for sweeping away the cobwebs which had gathered in the theatres she had been called "the charwoman of the profession," but she might remind them that in these days charwomen were very valuable persons in the community.

The Ladies.

Sir W. H. Goschen, K.B.E., in proposing "The Ladies," said that actresses had, during the war, done admirable work for their country. Some of them had gone to the front and had done their best to cheer the sick and wounded by means of their art.

The Chairman.

Mr. Arthur Bourchier, in proposing the concluding toast—that of "The Chairman"—said he could first of all congratulate Mr. Fred Terry on looking so well, and in the second place he congratulated him on the result of the dinner that evening. He hoped that the total amount subscribed would be greater than had ever been raised by the annual festival. One felt that the charity of the stage should be a little more confined at home, and in giving their services for charity performances they should make it a condition that their own charities also benefited. In this country the name of Terry and the stage were almost synonymous. Indeed, he could not imagine the English stage without a Terry upon it. Mr. Bourchier made reference to various characters with which Mr. Terry's name was closely identified, and mentioned that it was while playing in "The Dancing Girl" he met his accomplished and beautiful wife, Miss Julia Neilson, whose name he coupled with that of her husband.

The chairman, after thanking the company for the cordial manner in which the health of himself and his wife had been drunk, expressed his surprise at the set which had been made against a theatrical manager who was responsible for some of the finest stage productions of recent years. He could have no fellow-feeling with a man who, holding a responsible position, spoke about shutting up theatres, and he felt that the actors' trade union, in the dispute which had arisen, were in the wrong, and were unfair to one who had done fine work for the drama.

An excellent programme of music was carried out under the direction of Mr. Joseph Batten, the artists engaged including Messrs. John Perry, Ernest Wellbeloved, George Baker, Miss Mona Vivien, and Mr. Philip Lewis's Palladium Octette.

THE REHEARSAL CLUB.

A RECORD SUBSCRIPTION.

Tribute has many a time been paid in these columns to the beneficent work accomplished by the Rehearsal Club. Founded in 1892, with a view to furnishing a quiet retreat to which minor actresses might resort between the hours of rehearsals and matinées and the evening performances, the club has admirably fulfilled its purpose.

Princess Christian and Princess Helena Victoria attended the 26th annual meeting held in the St. James's Theatre on Friday.

Mr. Gerald du Maurier presided, and there were also present Lady Maud Wilbraham, Lady Bedford, Lady Bertha Dawkins, the Dowager Lady Drogheda, Lady Alexander, Lady Tree, Mrs. Lilian Maude, Sir Squire Bancroft, Miss Lilian Braithwaite, Dame May Whitty, Miss Irene Vanbrugh, Miss Phyllis Broughton, Miss Gladys Cooper, Miss Joyce Carey, Mr. Owen Nares, Mr. George Tully, Mr. Arthur Wontner, and Mrs. Mayne, the hon. treasurer.

The chairman, in his opening address, eulogised the work of the institution. Incidentally he testified to the conduct of actresses during the air-raids. They were proud of the manner in which the women of the English stage had behaved during those trying periods. He narrated in this respect an incident which occurred whilst an air raid was in progress. An actor who was going on with his part, saw two girls, two friends, on the stage doing theirs. One of them seemed to be giving way, when he heard her companion whisper to her, "Pull yourself together, you cross-eyed, carroty-haired cat." (Loud laughter.)

Miss Lilian Braithwaite proposed a vote of thanks to the committee, and made an appeal for immediate donations and annual subscriptions. She said that such a club was an absolute boon to the theatrical profession in these days when the price of everything except salaries was doubled. Last year there were 18,000 attendances, and while the actual expenses of the club were paid by the girls who used it, they could not pay for the repairs and the alterations necessary.

Votes of thanks to Princess Christian and Princess Helena Victoria for their attendance were proposed and seconded by Lady Tree and Mr. Owen Nares. Other speakers included Miss Irene Vanbrugh, Miss Phyllis Broughton, Miss Gladys Cooper, Dame May Whitty, the Archdeacon of London, Mr. George Tully, and Mr. Phillip Page.

Mr. du Maurier announced that the meeting had subscribed the record sum of £110 10s. 6d. to the funds of the club.

Lieut. Michel Kovatchovitch, a staff officer of the Serbian Army, and junior lead at the Theatre Royal, Belgrade, is spending his leave at Stratford-on-Avon in the study of English methods of Shakespeare production. He will play Hamlet in French on his return home.

The North Staffs Amateur Operatic Society gave excellent performances of "The Gondoliers," recently at the Theatre Royal, Hanley. The large orchestra was directed by Mr. Herbert E. Sherwin, and the stage production by Mr. C. Douglas Maddock.

THE DRAMA IN ITALY.

New Operetta at the Quirino—An Italian Revue.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

ROME, May 14.—Very well staged, and with an excellent cast, "Cio Che Manca a Sua Altezza," a new operetta by Forzono, with music by Ranzato, has been produced at the Quirino. The first act promised well, but afterwards the play went to pieces. The story is one that would not suit English tastes, and no purpose could be served by reproducing it in print.

Florica Cristoforeann as a princess and Massucci as a prince did their very best with the poor stuff, but even the quality of their acting and singing could not prevent the audience from expressing its disapproval at the end of the performance.

Revue at the Nazionale.

"A Parigi Chez Maxim," produced at the Nazionale, is called a revue, but resembles an ordinary music hall show. There are many good turns, songs, dances, and particularly good mimics in the persons of Marenco and Riccioli. It is an amusing entertainment, which was punctuated by much applause on the first night.

The New Season at the Quirino.

Antonio Gandusia and his company are shortly expected at the Quirino Theatre. The company includes many first-rate artists, such as Pina Pini, Luisa Piocentini, Luigi Almirante, Renzo Ricci, &c. The opening performance will be of De Flers and Cavaillet's "L'Asino di Buridano." Many new plays will be produced during the season, including works by the following authors: Antonelli, Dario Niccodemi, Vecchietti, Gandera, &c.

Fregoli's Farewell.

The Fregoli season has terminated at the Adriano Theatre, and will be followed by the ubiquitous "Merry Widow."

THE PLAY IN PARIS.

Revival at Palais Royal—Meeting of Society of Authors—Resignations in the Managers' Ranks—Sir Alfred Butt's Paris Palace.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, May 17. — The amusing farce, "La President," by Pierre Veber and Hennequin, replaced "Le Filon" at the Palais Royal on May 15, and seemed to go as well as when first seen in 1902. A rollicking comedy is made out of the adventures of the worthy country magistrate, who, forgotten by the authorities for twenty years, is rapidly advanced through the influence of a circuit judge, who falls in love with an actress who he imagines to be the wife of his subordinate. The portrait of provincial judicial life is well drawn, but much of the success is due to the homogeneous troupe of the Palais Royal. Lamy, in his original part of bailiff, gets many laughs; Gallo, as the judge, full of importance, making his round; Mme. Marken, as the false wife of the magistrate; and Jeanne Cheirel as the real one, help considerably to make "Madame La President" (as it was formerly named) a good farce. The piece contains many home thrusts at political morals, and the egotism of representatives of the law performing their periodical duty on circuit, and does not show the holders of the scales of justice in a flattering light.

Authors Squabble.

The Society of Dramatic Authors and Composers held its general meeting on May 14, Pierre Wolff, the outgoing president, who was in the chair, opened proceedings by paying tribute to members who had given their lives for the Motherland. Then a long report was read dealing with the new full membership of probationers. Among the names was that of M. Quinson, organiser of the prewar cheap ticket system and manager of the Palais Royal, with control over a number of other theatres. Although several popular playwrights supported Quinson's application, some of the minor people made bitter remarks as to his alleged collaboration in certain plays which occupied his stages. Timmony attacked him in a violent manner, whereupon Quinson resorted to threats. The discussion continued throughout in a stormy atmosphere. The reception given Quinson by some of his fellow-members was perhaps discourteous, but it must be confessed, in spite of the assurance given by Pierre Weber, that the Palais Royal director was a secret dramaturge, and justified to share in his author's royalties, that we have never been privileged to see, so far as we remember, any of Quinson's plays.

Henri Bernstein raised the question of the advisability of permitting Deval and Ghesi to transform the style of the Vaudeville productions (the contract with the Society specifying comedy) to comic opera, which we are to see at this theatre next season for the remainder of the lease. Thereupon the musician members protested, and asked why the Board had authorised former lyrical houses to play farce or comedy.

Managers Also Fall Out.

Similarly, the Association des Directeurs became disturbed when Albert Carré (Opera Comique), Alphonse Franck (Gymnase and Edouard VII.), and Quinson announced their resignation during the foregoing proceedings. It is believed Carré has the intention of founding a new "Amicale des Directeurs de Theatres." The Authors' Society is not at all displeased at the turn the quarrels are taking, as the Board announces it has suspended the negotiations for the standard contract between authors and directors, and will be free to deal separately with each manager, imposing the conditions considered expedient. As a matter of fact, though a director has been controlled by the society for many years past, he was absolute ruler, but will become a constitutional ruler when the artists become officially syndicated.

An actress belonging to the Trades Union Council here, confided to me that they intend to have their own theatre, administered on the lines of the Comédie Française, by an appointed manager, who will be only their employee. "We don't want directors earning over 150,000 francs a year, and pretending they can only give famine salaries to the small fry," explained the up-to-date artist. "If our theatre succeeds—and it shall succeed—we will open others."

At the end of the meeting the Society of Authors elected officers for the present fiscal year, the results being Romain Coolus, president; André Rivoire, Pierre Veber, André Messager, vice-presidents; Jules Mary, treasurer; Xanrof, assistant treasurer; Lucien Besnard and Henry de Gorsse, secretaries.

Changes at the Mogador Palace.

Sir Alfred Butt was in Paris last week to study the situation at his new Palace Theatre where the revue "Hullo! Paris," is running. There has been a big drop in receipts at all the houses, the present rage for horse racing which commenced at the beginning of May no doubt being responsible for alluring the high paying public from the theatres. Most of the money now spent in amusements is said to be finding its way to the racecourse and betting booths. Changes are being made at the Palace. E. H. Neighbour, administrator, is returning to the Alhambra, to give his whole time to that famous music hall, and E. Rottembourg is leaving the Apollo to look after the front at the Palace. Jacques Charles, who likewise came from Volterra's Casino, remains for the present in the Rue Mogador. The Apollo is closing for the season within a few days.

Picking Rôles.

Mlle. Dehon sued Rosenberg, manager of the Athenée, for non-fulfilment of contract, claiming stipulated damages. She alleged she was engaged for a leading part, that of Mme. Aubry in "La Dame de Chambre," last season, but the rôle of a servant was assigned. Defendant pleaded there was no designation of rôle in the contract, and he was justified in allotting the one he judged proper to his artist. Plaintiff, on the contrary, contended a better part was tacitly understood from the fact that, in addition to salary, her engagement specified 200 francs for costume. Judgment has now been rendered in favour of Rosenberg, the Judge evidently of the opinion the special sum granted by the management could well be spent in these expensive days for a servant's dress.

Miscellanea.

The spectacular show, "Aladin," by Rip, at the Marigny, is postponed till middle of next week. Signoret holds a big part, for which Willy Redstone has written the music.

The Alcazar d'Ete opened last week, speciality of skating, with a few variety acts on the stage.

The Ambassadeurs is due to open within a few days, with a "Revue Shocking." Oscar Dufrenes is running both these alfresco resorts.

Mme. Rasimi has withdrawn the revue at the Ba-Ta-Clan, and the house is sub-let for a season of classical operetta. A new show is also spoken of at the Theatre Femina for the end of the month, if it does not close then for the summer.

A French version by Silvain and Jaubert of Eschyle's "Perses" will be offered shortly at the Comédie Française. This has been promised for several weeks.

The death is announced of the former singer, Jules Diaz de Soria, father-in-law of A. Franck, manager of the Gymnase.

THE DRAMA IN AMERICA.

A Love-making Convert—A New Actors' Union—America's First Film Repertory.

FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, May 3.—At last we have a farce without a bedroom scene and fun without a four-poster. William Le Baron who made us laugh at "The Very Idea" and tried to do so with "Back to Earth," has written a bright and clever farce called "I Love You," which has won nothing but praise. It has three acts, and was produced last night at the Booth. The first act passes in the billiard room of a Fifth-avenue residence, and the other two acts are laid in a Long Island bungalow.

Two outstanding characters are a butler who has graduated at Harvard and Oxford, and a Bolshevistic electrician. The former is independently wealthy, but has become a butler because only in the servants' hall can he find people who do not despise him for liking Greek literature and classical music. The electrician cannot be a gentleman because he has brains. These two characters are cleverly played by Gilbert Douglas and Richard Dix respectively.

Jimmie Farnsworth, a tired millionaire, declares that love is merely a matter of propinquity and environment; that he can bring any good-looking couple together if he is allowed to supply a suitable setting consisting of moonlight, music, poetry and flowers. He backs his theory in a bet with his friend Van Horne, and starts to prove it. Peter Darby, the electrician, and Betty Duncan, a society girl, are selected by Van Horne for the first experiment, and Jimmie invites Darby to be his guest, offering him half the wager if he becomes engaged to Betty. Then he provides the "environment" and engineers the affair.

But things go wrong. Darby makes love to Jimmie's own girl, another young woman catches Jimmie himself in the moonlight and almost captures him, and Betty falls in love with the butler. Darby's sweetheart is under the same roof with him as maid to one of the ladies, and there are no end of laughable complications. Of course, Jimmie loses his bet, but gains a belief in love and the girl he wants, while the others pair off happily. John Westley as Jimmie, Doris Mitchell as a young widow, Diantha Pattison as Betty, and Ruth Terry as the maid, handle their rôles skilfully and entertainingly.

A New Actors' Union.

Another interesting announcement is to the effect that before next season an Actors' union will be organised, with the Actors' Equity Association as its foundation. Whether it will result in the establishment of what the artisans speak of as "the closed shop," or in some sort of compromise that will guarantee the player full, or at least half, pay for rehearsals and certain guarantees against his being unfairly dealt with by unreliable producing managers, there is no telling.

J. J. Shubert, who has just returned to New York after a two months' visit to London and Paris, will produce the following plays next season:—"Judith," a Biblical drama, by Henri Bernstein, to be followed by "La Griffe," by the same author; "Bal Tabarin," by arrangement with Charles Cochran, and "In the Night Watch," the latter play to be produced in association with Mr. Cochran; "The Belle of Trouville," by arrangement with Grossmith and Laurillard; "Buzz, Buzz," the London revue; and "The House of Salabacca," a spectacular play with music by Guillamat.

Forecast

"The Honour of the Family," which closes its Globe run to-night, is shortly to tour with full New York cast.

Selwyn and Company will produce "Wedding Bells" by Salisbury Field at Washington on May 26.

Emma Dunn is to appear next season under Charles Emmerson Cook management in "A Woman's Woman," a dramatised version of Nalbre Bartley's "Saturday Evening Post" serial.

Oliver Morosco announces his intention of "starring" William Courtney and Thomas A. Wise in an Edward E. Rose dramatisation of Richard Washburn Child's "The Master Thief."

D. W. Griffith announces that he has leased the George M. Cohan Theatre, where he will shortly establish America's first film repertory house.

Old-Time Partnership Dissolved.

According to the newspapers, Klaw and Erlanger are about to separate after a partnership of thirty years. Mr. Klaw will probably become an independent producer with his son as partner, while Mr. Erlanger will continue the business of the original firm.

"THE KESTEVENS."

A NEW PLAY READING.

Under the auspices of the Dramatic Section of the Lyceum Club, a reading of "The Kestevens," a play in four acts, by Winifred St. Clair, was given at the Club on Friday afternoon. It is not the latest play from Miss St. Clair's pen, having been written before the war. In it she tackles with characteristic fearlessness a very delicate question. The only issue of the marriage of the blue-blooded Sir Henry Kesteven (late a judge in India) and his no less English wife is Geoffrey, whose countenance bears unmistakable evidence of Indian origin. This has led, twenty years before the action of the play, to a separation between man and wife; Sir Henry accusing his wife of infidelity with an Indian, Roy Saumarez, who is now deceased. When the play commences Mrs. Kesteven has settled down with Geoffrey near Kesteven House, where Sir Henry is in residence. Geoffrey, a neurotic youth, feels his position very keenly, particularly as a usurper, Sidney Garbert, has been adopted by Sir Henry as his son. When, however, Basil Saumarez, as representative of the Saumarez family, offers Geoffrey full reparation and recognition on the assumption that he is really the son of Roy Saumarez, Geoffrey, convinced of his mother's innocence, scornfully refuses. At length, owing to the kindly offices of a kinsman, who unearths proof positive that the former judge's grandmother was a native princess, the dark strain in Geoffrey is explained, and Mrs. Kesteven's innocence established. The play, however, ends on a melancholy note, as Geoffrey is shot by Basil Saumarez, who mistakes him for Sidney Garbert. The play is skilfully constructed, but is perhaps overburdened with lengthy speeches. Everyone speaks with grim earnestness and some as if to be a Kesteven were to attain the summit of human desire, beautiful sentiments no doubt, but savouring of priggishness in these democratic days. Moreover, it was pretty clear from the outset that the authoress was going to establish Mrs. Kesteven's innocence by an essay in atavism.

The part of Mrs. Kesteven was read by Miss Catherine Lewis, who skilfully enlisted all the audience's sympathies for that falsely-accused woman. Mr. Cecil Quennell was also very successful in his rendering of the difficult part of Geoffrey, that visionary whose chief reason for proving his legitimacy seemed to be a desire to grasp his ancestor's ancient sword. Kesteven Blake, the kindly kinsman, was read at a moment's notice by Mr. Francis Griffiths, and very well he read it too whilst Miss Winifred McCarthy provided the necessary love-interest as the ingénue Muriel Hereward. Miss St. Clair herself read Basil Saumarez with great sense of character, Mr. J. E. Freckelton was duly pompous and pig-headed as Sir Henry, while Miss Nannie Bennett did all that was necessary as the housekeeper, Mrs. Lovejoy. The all-important part of Promnt was played by Miss Sybil Ruskin, who was also called upon in an emergency to read the part of Sidney Garbert, a duty in which she acquitted herself honourably.

SOCIETY OF AUTHORS.

PROPOSED MINISTER OF FINE ARTS.

The annual meeting of the Incorporated Society of Authors, Playrights and Composers was held on Wednesday, at the Central Hall, Westminster. The Rev Canon A. C. Deane, chairman of the committee of management, presided.

"DRAMATISTS' MAGNA CHARTA."

The report and accounts for the past year were presented. The Dramatic Sub-Committee reported with reference to what was known as the "Dramatists' Magna Charta," a matter that was still under discussion at the end of the year, but the first point, the Sub-Committee decided, was to ascertain what support the dramatists' section would give to the work, and with this object in view the secretary was instructed to draft a circular letter for the Sub-Committee's consideration to be sent round to the members. The Sub-Committee hope in the coming year to move forward backed by substantial authority. The matter is one which will no doubt take some time, but if properly dealt with is bound to come in the end. It would not only strengthen the dramatic profession, but would afford a great example to authors in other branches of literary production.

The Composers' Sub-Committee submitted a report having reference principally to the public meeting held on Jan. 19 last for the purpose of discussing the many inequalities which at present prevent composers from dealing satisfactorily with their performing rights.

The chairman, in moving the reception of the accounts and annual report, said that to gain the objects of the society they should begin by convincing Parliament and Parliamentary officials that there were such people as authors whose views should be consulted in matters affecting them, but he had very little faith in that proposal. One way was by appointing a Minister of Fine Arts. He anticipated much, however, from the formation of a Parliamentary Committee. The financial question was a serious one, but it was gratifying to find that the membership was about 2,500, and in five months had enrolled 177 new members.

MR. BERNARD SHAW AND AN "AUNT SALLY."

Mr. Bernard Shaw, who seconded, said they were still in the difficulty, not so much of not being known as a society, but, more extraordinary, of not being known to their own members. He complained that new societies were being formed by musicians and others for purposes which this society already served and had raised funds for. Authors were such a small body that they were never likely to get anything done for them on their own account. He did not know of any copyright Act that had been passed except with the object of giving to artists, authors, or composers property that somebody wanted to rob them of. Though there was not much hope for them in the way of Parliament, he would like to see a Minister of Fine Arts appointed. Any political party hack would do. The sillier he was the better. He did not want a Minister who would do anything for the fine arts, but only an Aunt Sally at which he could shy sticks. There was at present no person in Parliament at whom they could throw sticks. They must be careful not to disclaim the efficiency of a trade union. He quoted the example of the Actors' Association, and said if they had known as much about trade union law as he did they would not have been in such a hurry about it. The advantage of an incorporated society was that they could do everything that a trade union could do, and at the same time escape certain responsibilities and limitations. It was necessary, however, not to disclaim being a trade union, because the public were being impressed with the fact that the only defence against profiteering was trade unionism. Trade union functions were very attractive at a time when authors were suffering so much from profiteering.

Mr. Rider Haggard expressed his strong opposition to any idea of a Ministry of Fine Arts, and said if once literature got into the hands of a Ministry anything might happen. They would certainly be rationed, and very likely suppressed altogether on the slightest pretext. After seeing all the evils which had happened with Government interference in many matters, the society ought to avoid any idea of the creation of an authority which could put an official finger into the pie of literature.

Capt. W. Bernard Hamilton complained that the society did not pursue a policy of greater activity.

The motion was carried.

OTHER MATTERS.

Some discussion took place regarding the financial position of the society, and suggestions were made for increasing its funds. A proposition that an entrance fee of 10s. be instituted was lost.

Attention was also called to the question of the present unsatisfactory state of the laws relating to copyright, and it was agreed to recommend the Committee of Management to send a deputation to the Home Office with the object of pressing on the Government for an immediate alteration in these laws.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

C. Douglas Stuart, Wednesday, May 21.
Morny Cash, Wednesday, May 21.
Mabel Taliasfero, Wednesday, May 21.
Sir A. Conan Doyle, Thursday, May 22.
J. F. Traynor, Friday, May 23.
My Fancy, Friday, May 23.
Dion Boucicault, Friday, May 23.
Edward Foster, Friday, May 23.
Joe O'Gorman, Saturday, May 24.
Sir A. W. Pinero, Saturday, May 24.
Edward Cranston, Sunday, May 25.
Mabel Lait, Sunday, May 25.
Edith Cole, Tuesday, May 27.
J. W. Cragg, Tuesday, May 27.
Bruce Green, Tuesday, May 27.
Shirley Kellogg, Tuesday, May 27.
Maude M. Murray, Tuesday, May 27.

A new sensational drama entitled "Wireless," from the prolific pen of Mr. Clifford Rean, is to be produced for the first time at the Elephant and Castle Theatre on Monday next.

A WELCOME TO "ERA" READERS

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"Dr. Cassell's Tablets have done me more good than all the medicine I ever had. My illness was a very severe attack of 'Flu.' It came on one Saturday in the train as I was returning from business, and how I got home I simply don't know. Until the following Tuesday I knew nothing. All that time I was fevered, and rambling in my talk. When I did become conscious I was in great pain. My head seemed like to split, and the pain in my joints was intense. Of course we had medical advice and medicine but no benefit resulted, and I was confined to bed with seemingly little hope of getting out of it. I had been in this condition a fortnight when I was advised to try Dr. Cassell's Tablets, and am truly thankful I did. What I had spent pounds trying to accomplish these wonderful Tablets did for me at the cost of a few shillings. Very soon I felt better for them, and when I had finished one box the terrible pain was gone from my head, and I was feeling stronger and brighter altogether. I continued, and soon was back at business quite cured. At the present time I feel in excellent health.

"My wife also has taken Dr. Cassell's Tablets. She was feeling run-down, and they have done her an immense amount of good."

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Mrs. LUCY SCOTT, 5, Upper Lambridge Street, Larkhall, Bath, Eng., says:—"For two years I suffered from paralysis; there was no use at all in my limbs, I could not move a finger, and had to be fed like a child. If anyone rubbed the affected parts it felt like the scratching of innumerable pins and needles.

"There was no sign of improvement, until at last I got Dr. Cassell's Tablets. Then in a little while I began to feel a tingling in my limbs, and soon after found I could move my fingers and toes. In about four months from commencing with the Tablets I could walk a little, and kept on improving, till finally I was completely cured."

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Mrs. A. JOHN, 33, Wellington Street, Chatham, says:—"Dr. Cassell's Tablets have been of great benefit to my little girl. She has always been a weakly child, and when she was two and a half years she could not say a word nor put her feet to the ground. She was terribly wasted too, and always fretful and peevish. I had medical advice for her again and again, but it was all no use. Doctors agreed that it was rickets, and that baby would not be able to walk for years. Her little legs were twisted, and oh! so thin and feeble looking. However, I thought I would just give Dr. Cassell's Tablets a trial, and I can never be too thankful I did. Very soon I could see an improvement. She grew brighter and stronger, and presently was able to walk a little and to talk. Now, six months later, she runs about and chatters all day long."

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"THE THIRD SEX."

Comedy, by F. Brett Young and Edward Stirling. Produced at the Repertory Theatre, Plymouth, on Monday night, May 12.

John Hood ..... Edward Stirling
Marcus Bamford ..... Eric Morden
Leslie Haynes .....Margaret Vaughan
Phyllis Malleson ..... Maud Garte
Polly Stevenson..Gwendolen Verschoyle
Arthur Haynes ..... John Durant
Arbuthnot ..... Edward Lockstone
Miss Montague ..... May Day
McTavish ..... Clifton Earle
Mrs. Waddlington ..... Marie Robson

John Hood, Captain of S.S. "Medua," who has been away to sea for three years, returns to find that his sweetheart, Leslie Haynes, daughter of the shipowner, had been giving proof of her patriotism by becoming a chaffeuse, her new occupation and modern ideas being not at all to the liking of a plain sailor man. The two meet in London, pay a visit to the flat in the occupation of Mr. Haynes, where she had arranged to meet friends and accompany them to the theatre to see a futurist play entitled "The Third Sex," but owing to a misunderstanding about the tickets Leslie decides to remain behind with Hood, and John's criticism of her manners and style of dress, neither of which he admires, leads to a lover's quarrel. In the second act a misunderstanding arises through a conversation which Leslie overhears, in which John makes reference to taking Phyllis up the river. She jumps to the conclusion that it is Phyllis Malleson, Mr. Haynes's typist, to whom John refers, whereas it is the name of a boat. Leslie accordingly rejects his offer of marriage, but in the end matters are cleared up in satisfactory fashion, and the lovers are eventually reconciled.

Mr. Edward Stirling, the part author of the comedy, played well as John Hood, the hearty, manly sailor; Miss Margaret Vaughan in her effective performance of the part brought out the essential girlishness of Leslie Haynes, and the artificiality of the character she had assumed; Mr. Eric Morden as Marcus Bamford, the futurist, was good, and produced an excellent touch of comedy; Miss Marie Robson as Miss Waddlington, the Haynesses' housekeeper, delighted the audience by a neat character study tinged with humour; Mr. John Durant played the paternal part of Arthur Haynes in capital style; and other rôles were in the safe hands of Miss Maud Garte, Miss Gwendolen Verschoyle, Mr. Clifton Earle, Miss May Day, and Mr. Edward Lockstone, who all contributed to the success of the new production.

ANSWERS TO CORRESPONDENTS.

REGULAR READER (1 and 2).—*Not to our knowledge.* (3) 1877. (4) *Mrs. Bernard Dillon.*

V. C.—*Sorry we are unable to give you the information desired.*

W. SMITH.—*The lady is, we believe, of French nationality. The other questions we cannot answer.*

LINGLEY (St. Ives).—*Dan Leno died on Oct. 31, 1904, Herbert Campbell on July 19, 1904.*

'THE ADMIRAL'S DAUGHTER.'

Drama, Written by W. V. Garrod. Produced at the Grand, Plymouth, on Monday, May 12.

Andrew Gordon..Mr. Walter H. Wilson
Karl Backhausen .... Mr. Percy Brown
Roland Cramp ....Mr. Ernest A. Duval
Bertram Wilson..Mr. C. Alan Hineson
Frederick Bartlett..Mr. Joseph Poulton
Mrs. Selwyn-Keith..Miss Helen Lowther
Frieda Lensberg..Miss Dorma Haydon
Gertrude Harcourt
Miss Maudie B. Douglas
Miss Margaret Hart
Miss Adele Ameson
Winifred ..... Miss Violet Ingram

This drama had a gratifying reception at its initial performance before a crowded house. The hero, Andrew Gordon, a village schoolmaster, is in love with Winifred, the daughter of Mrs. Selwyn-Keith, an admiral's widow, who is averse to the union. On being refused the girl's hand the young schoolmaster starts off in search of oil fields in Valparaiso. About this time the admiral's wife dies suddenly, and Gordon is suspected of being associated with the crime, which is really due to the villain, Karl Backhausen, a German spy, who, with his mistress, Frieda Lensberg, formerly a Berlin dancer, comes to the oil fields about the time that war is declared. Frieda falls in love with Gordon, who, however, is proof against her wiles, and leaving his newly-discovered oil fields hastily returns to enlist. Wounded abroad, he is sent to an English hospital, where the admiral's daughter is now a Red Cross nurse, and the villain having been vanquished there is a prospect of happiness for the young couple.

Mr. W. H. Wilson made a decided success as the hero, Andrew Gordon, playing cleverly throughout; Miss Violet Ingram, as the Admiral's Daughter, Winifred, gave a graceful and sympathetic portrayal; Karl Backhausen, the cunning German spy, was effectively played by Mr. Percy Brown; and all the other parts were excellently enacted. There are many stirring scenes and dramatic situations in the play, which holds the interest throughout, and the dialogue is capital.

Shakespeare for Schools.

Twenty-nine schools sent about fifteen hundred children to the Pavilion Theatre, Whitechapel, to see "Henry the Fifth," presented by Mr. Ben Greet and his players, last week, and this large company brought to a total of twenty-five thousand the boys and girls who have gone to the house for the sixteen performances, of which this was the last for the present season. At the conclusion of the performance, Mr. Greet was warmly thanked for his work, and an illuminated address, the work of the children of the London County Council School of Arts and Crafts, was presented to Councillor J. W. Rosenthal, the proprietor of the theatre, who gave a send-off to the movement.

Owing to lapse of lease of present premises, Mr. Gordon P. Firmin, of Fuller's Australasian Theatres and Vaudeville Circuit, has taken temporary offices at Regency House, 1/2, Warwick-street, Regent-street, where he may be seen from to-day onwards.

"TOMMY'S BEST PAL."

Drama, in Ten Scenes, by Dennis Clyde and Annette Howard. Produced, for the First Time in London, at the Elephant and Castle Theatre, Monday, May 18.

John Carslake .....Alfred Beckett
Reuben Josephs .....Victor Raymond
Ted Masters .....Ernest Whyatt
Arthur Deasley ..... Dennis Clyde
Elaine Verney ..... Dora Kearn
Lady Grace ..... Alice Oliver
Kate Cotton ..... Doris Millson
Mrs. Masters ..... Marie Sairlle
Sarah Ann Masters ..Annette Howard

This powerful domestic drama was presented by Messrs. F. G. Kimberley and Dennis Clyde, and met with every sign of approval on Monday evening.

Lord Carslake's life is saved by Sarah Ann Masters, his gardener's daughter, and, she being a pretty and attractive girl, he marries her. This does not suit the "book" of his relative, Elaine Verney, and with the willing assistance of his lordship's rascally land steward, who has already robbed his employer of large sums of money, the precious pair plot against the new Lady Carslake. Lord Carslake, indeed, is so impressed with perjured evidence of her guilt that he leaves his wife and proceeds to France as a soldier. Here in great peril on the battlefield he is rescued by a hospital nurse, Sister Tremaine, On Lord Carslake being sent home, the hospital surgeons pronounce his death sentence unless a transfusion of blood can be obtained from a healthy person. A hospital nurse offers her services, and the operation is successfully carried out. When convalescent, and his sight restored, Lord Carslake discovers that the girl who had thrice saved his life is his wife. Deasley and Elaine even then try to prevent the reunion of husband and wife, but Deasley later confesses his crime, thus clearing the good name of Lady Carslake.

Especially good was Miss Annette Howard as Sarah Ann Masters, displaying emotional acting of a high order; Mr. Dennis Clyde, too, was admirable in his clever study of the rascality and duplicity of Arthur Deasley; a virile and handsome Lord John Carslake was presented by Mr. Alfred Beckett; Miss Dora Kearn was successful in realistically painting the wickedness of the jealous Elaine Verney; Miss Alice Oliver was a charming Lady Grace; while Miss Marie Sairlle was a homely Mrs. Masters, and Mr. Ernest Whyatt did well as Ted Masters. The low comedy element was supplied by Mr. Victor Raymond (Reuben Josephs) and Miss Doris Millson (Kate Cotton), the clever pair causing roars of laughter.

An Irish Cycle of Theatres.

Mr. Barney Armstrong, managing director of the Empire, Dublin, has joined Mr. Walter McNally, the well-known baritone, in a new enterprise to establish a "cycle" of theatres throughout the Irish provinces. Already they have acquired the Kilkenny Theatre, and the Gaiety Theatre, Galway, has been purchased.

It is expected that contractors will be in possession of the Gaiety within a few weeks, and the premises will be entirely rebuilt and remodelled after the most modern style. The theatre will be reopened on race week.

THE REALM OF MUSIC.

COVENT GARDEN OPERA.

"THAIS."

Massenet's Opera, Revived at Covent Garden on Wednesday, May 14.

Athanaël .....Robert Couzinon
Nicias ..... André Gilly
Palemon ..... Gustave Heberdeau
Un Serviteur ..... Désiré Defrère
Thaïs ..... Louise Edvina
Crobyle ..... Katherine Arkandy
Myrtale ..... Ruby Heyl
Albine ..... Alys Mutch

Mme. Edvina created the title-rôle in Massenet's "Thaïs" at Covent Garden in 1911. The opera has not been seen here since. Its revival on Wednesday night as a comparatively unknown work, and the return of the singer first associated with it, brought a brilliant house, and caused expectations to run high. Before beginning to listen to Massenet it is as well to forget Anatole France, upon whose novel Louis Gallet formed the foundation-poem for the opera. The mysticism of the music is a surface mysticism; its passion and its pain likewise somewhat superficial, and of the irony, subtle yet strong, and the great human tenderness and understanding underlying the story there is hardly any at all. But there is a glamorousness about it—a charm in its melodiousness and in the suave beauty of its orchestration that draws and compels.

Not many operas are more satisfactory from the singers' point of view. Especially the rôle of Thaïs gives great chances to the prima donna. She must have beauty, she must be able to act as well as to sing. All these conditions Mme. Edvina fulfils. She has returned with the well-remembered grace of form and movement, and with her powers greatly matured. She reveals unexpected depths of passion in her singing and intellectual force in her acting. Her Thaïs probed deeper than Massenet. Her art made even the courtesan's conversion to saintliness credible. With a single gesture and a glance full of significance she conveyed, in the moment of Athanaël's revelation of his mission to save her, that the awakening to a higher self was no new phase, but a recall to something she had known long ago and only half-forgotten. The seductiveness of the courtesan dropped from her like a garment leaving the natural candour and sweetness of character, qualities which Mme. Edvina so well expressed in her singing of the last three scenes.

Another powerful performance was that of Mr. Robert Couzinon's Athanaël. The French baritone is a newcomer to London. He has a very rich and resonant voice well under command, and a noble presence. His singing has moments of great beauty. Mr. Gustave Huberdeau's sonorous bass and dignity of style made him a fine Palemon. Mr. André Gilly, the Nicias, has a light but telling tenor, which he uses well. He played the sybaritic philosopher with a nice sense of character. Miss Katherine Arkandy and Miss Ruby Heyl sang sweetly and made a pretty pair as Crobyle and Myrtale, and Miss Alys Mutch displayed a really beautiful voice in Albine's music. An extraordinarily lithe and graceful dancer, Mlle. Ninette de Valois—English in spite of her name—made a big success in the scene outside Thaïs' house, which, like the rest of the opera, is splendidly staged and mounted. The conductor was Sir Thomas Beecham, who brought out to the full the suggestive graces of the score. The Meditation was beautifully played.

"Rigoletto."

Thursday's revival of "Rigoletto" brought one of those diverting circumstances provided now and then by cosmopolitan grand opera—an intimate colloquy between a father and his daughter conducted in two different languages. Mr. Dinh Gilly being still indisposed, the rôle of Rigoletto was rendered by Mr. Alfred Maguenat, who sang in French while the rest of the cast sang in Italian. In neither of his previous appearances has the French baritone appeared to such advantage. His Rigoletto is a remarkable performance, finely sung and vividly acted. The great scene where the jester, torn with grief and despair, shows a brave and mocking front to the "vile race of courtiers" he despises, was powerfully moving in its pathos and passion.

The evening brought a second opportunity of hearing Mr. Tom Burke. Here the tenor had to stand against comparisons with memories of Caruso as the Duke. He came through the ordeal well. His singing had greater distinction even than on his first appearance. The opening phrases of "Questa o quella" were thrown off with delightful ease—just breathed out "a fior di labbra," as the untranslatable Italian expression has it. And what richness there was in the forte high tones! The house asked for a repetition of "La donna è mobile," which was sung with grace and splendid verve, but it was not granted. Mr. Burke sets his face against the Italian custom of interrupting the action with recalls of any sort. Not so Miss Ayres Borghi-Zerni, who returned to acknowledge the applause after "Caro nome," quite in the long-forgotten style of the days of "Royal Italian opera." The famous air was brilliantly sung. The soprano finished it on a triumphant E in alt, producing an uncommonly beautiful tone. She makes a youthful and charming Gilda. There was a fine-voiced Monterone in Mr. Alban Grand, and a Maddelena of many graces in Miss Ruby Heyl; and Mr. Edouard Cotreuil made an effective Sparafucile. The smaller parts were well filled by Mme. Bérat as Giovanna, Miss Minnie Egener as the Countess di Ceprano, Miss Jane Moore as the Page, and Messrs. Defrère, Sampieri, and Dua as the Count, Marullo, and Borsa. Maestro Mugnone conducted with every sympathy for the singers.

"La Tosca."

A season which gives us two such tenors as Mr. Burke and Mr. Ulisse Lappas, who made his first appearance as Cavaradossi in Puccini's "La Tosca" on Friday night, is bound to be recorded as remarkable, if for no other reason. Mr. Lappas, as both his name and his appearance testify, is Greek, and he comes with a European reputation already made. His voice is a dramatic lyric, full and powerful, and he has it so well in hand that he can do as he likes with it. On the A, B flat, and C he pours out a great free volume of sound, splendid in quality. His success was sure after "Recondita armonia." The "Vittoria" outburst was very fine; so, too, was the "E lucevan le stelle," except for the finish, which was just a trifle over-done—a pity! Mme. Edvina, as often before, was the Tosca. Her best singing was in the prayer, and that was beautiful. With Mr. Robert Couzinou, who drew a finely studied sketch of Scarpia, the murder scene brought some thrilling moments. Both artists acted with a still intensity remarkably effective. In Mme. Edvina's playing there was a suggestion all through—quite in the character and very clever—that even in such a real life moment Tosca the tragedienne could not help acting the part as though on the boards, appreciating its dramatic opportunities, and realising that she was doing it justice. Mr. Alban Grand, an excellent Angelotti, Mr. Pompilio Malatesta, full of humour as the Sagrestano, Mr. Dua as Spoletta, Miss Egener as the Shepherd, and Mr. Sampieri as Sciarrone completed the cast.

"La Traviata."

There was not a large house for "La Traviata" on Tuesday, the second night of the season. The Grand Opera Syndicate have found the old Verdi opera a big draw in the past, when they were able to put forward a Violetta of "star" proportions. But whatever the future may have to say of Miss Ayres Borghi-Zerni, she has not had the time or the opportunity yet to acquire cosmopolitan fame. Her appearance on Tuesday was a successful beginning to her London career. She has a voice of exceedingly brilliant timbre, the high tones bright and clear as crystal. The agility work is good, the intonation pure, and she sings with ease and security. The cadenzas and roulades of "Ah! fors' è lui" were done with a fascinating lightness, and the artist fully deserved the warm applause that followed her rendering of the famous aria. Youth, a slim and pretty figure, and a hint of fragility in her appearance, make Miss Borghi-Zerni a fitting representative of Violetta, and although an added touch of softness to the character would have awakened sympathy, there was much to interest in the playing, particularly of the last act. The Alfredo, Mr. Agostino Capuzzo, is also new to London. His singing is agreeably effortless, but his light tenor is rather white in quality on the open vowels. It was unfortunate that Mr. Dinh Gilly, billed to play Giorgio Germont, was ill and unable to sing. His place had to be taken by Mr. Alfred Maguenat, who used the French text, while all the rest of the cast sang, of course, in Italian. This drawback apart, Mr. Maguenat did notably well, singing the rôle with the authority that it needs. Our old acquaintance, Mme. Louise Bérat, was the sympathetic Annina, Miss Minnie Egener the pleasant Flora, and Messrs. Alban Grand, Michele Sampieri, Octave Dua, and Rocco Franzini adequately filled the small parts.

Maestro Leopoldo Magnone had a warm reception on this his welcome re-appearance in London, and once more proved himself worthy of his fame. He certainly got the last ounce of effect out of the Verdi score, and really fine singing out of the chorus, particularly in the ensemble to the third act, which was worked up to a brilliant climax.

"La Bohème."

The week began with one Australian Mimi and ended with another. In Covent Garden days before the war Miss Rosina Buckman was often the Musetta to Mme. Melba's Mimi. On Saturday night she appeared as the heroine of the Puccini opera. Miss Buckman is not new to the part, for she has played it, in English, with the Beecham Company; but this was her first experience of it in the Italian version, a fact that was apparent now and then during the evening. The language difficulty apart, she sang beautifully, with a silvery warmth of tone that made the Puccini melodies most grateful to the ear. For the reason that Miss Buckman's and Mr. Tom Burke's voices happen to be of similar quality, brilliant yet soft, the duets for Mimi and Rodolfo sounded unusually well. The rest of the cast was the same as on the opening night. Mr. Percy Pitt conducted for the first time this season.

Mr. Dinh Gilly's Return.

Fortunately Mr. Dinh Gilly has recovered from the indisposition which kept him out of last week's casts. He was able to make his first appearance on Monday night, and very pleasant it was to welcome our old acquaintance back to the scene of his past triumphs. That his noble baritone is as luscious as ever, and his method of using it as full of distinction, he showed by his singing of "Di Provincia L'Amabil Suol," and the other famous airs that fall to the exponent of Giorgio Germont, in "La Traviata." Miss Ayres Borghi-Zerni was again the Violetta, and the rest of the cast was as at the first performance. Maestro Leopoldo Mugnone conducted.

THE APPEARANCE OF A NEW OPERATIC STAR.

It has not often happened in the history of opera that a singer has so suddenly become famous as Mr. Thomas Burke, the new tenor, whose appearance on the opening night of the season at Covent Garden created such a remarkably favourable impression. Mr. Burke, who is, of course, greatly elated at winning such a great success after years of struggle, was born of Irish parents at Leigh, Lancashire, and was educated at St. Joseph's School there. Some of the Jesuit fathers were extremely fine musicians, and he is grateful to them for what they taught him. Mr. Burke sang at the Albert Hall in 1913, and the same year he went to Italy, where his teacher was Ernesto Colli, of Milán. Mr. Burke says that he prefers singing in "Tosca" to any other opera. He is living at Balham with his wife, who is an accomplished musician, and their little girl. He practises several hours daily, and finds that singing absorbs all his energy.

A BANJO HORNPIPE.

Daring's, Ltd., publish an "Airman's Hornpipe," by Captain J. Richardson Craig, of the R.A.F. It is written for three banjos and pianoforte, has a cheery tune with a well-marked rhythm, and is by no means difficult to play.

Elgar's new sonata and Mackenzie's "Pibroch" concerto are two interesting items in the programmes for the recital of John Dunn and Anderson Tyrer at the Æolian Hall on Tuesday next, at 5.30.

CONCERTS OF THE WEEK.

CENTRAL HALL.

That fine weather will not deter music-lovers from attending a good concert was evidenced by the large audience which forgathered at Central Hall last Saturday to listen appreciatively to an admirable series of songs and instrumental solos rendered in aid of the Railway Convalescent Homes. Miss Astra Desmond, an excellent contralto, was heard in Rossini's "Non più mesta," in Walter Butler's attractive setting of "The Fiddler of Dooney," and was recalled. Superior ballads by Arthur Meale, Landon Ronald, and Hugh Saxby were rendered with sympathy and understanding by Mr. David Ellis, the Welsh robust tenor. Mr. Topliss Green, M.C., a resonant baritone, evoked enthusiastic applause. Miss Annie Rees made the most of Arthur Meale's tuneful cycle, "Chimney Corner Songs," and also told Eric Coates' "The Fairy Tales of Ireland" in winsome manner. The Cameo Conversations of Mr. Fred Rome and Miss Gertie Vincent convulsed the audience. Humour at the piano was furnished by Miss May Windsor, a clever comedienne, and Mr. Lionel King mystified us with his moments in magic. The violinist of the evening, Mr. Dettmar Dressel, proved his versatility by such different examples as Vieuxtemps' "Rêverie" and Leopold Ashton's "Danse Oriental." Pieces by Chopin and impressionistic morceaux by Leo Livens were played by Miss Evangeline Livens, a young pianist with a good touch and excellent technique.

THE IRISH CLUB.

The concert at the Irish Club in Charing Cross-road was opened on Sunday night by Mr. Dennis Hoey with "The Floral Dance" and "The Fortune-teller," both songs being sung in fine style. A promising début at these concerts was made by Miss Madge Gregory, a young vocalist possessing a sweet soprano voice. She selected Arditi's "Sa Saran Rose" for her initial effort, and, responding to a recall, gave Jack Thompson's "I'll Sing to You." Her clear enunciation and intelligent phrasing were noticeable features, and reflect great credit on her teacher, Mme. Victoria Newton, who was present.

The Marlborough Singers, a quartette of four male voices, were extremely popular with their well-balanced rendering of a medley on Old English airs, and their droll interpretation of "A Little Peach in an Orchard Grew." The Red Cross Quartette were also strong favourites with their exquisite vocalisation of "Comrades in Arms," and Barnby's popular "Sweet and Low." Mr. Harry Reynolds was in fine form, his two songs, "I'm a Roamer" and "The Toreador's Song," being rendered with fine dramatic discrimination, and he further shared the honours with Mr. Alan Johnston, whose robust and melodious tenor voice was heard to advantage in the duets, "The Battle Eve" and "Tenor and Baritone." Miss Leonora Radcliff's sympathetic contralto lent itself admirably to "Hills of Donegal," and "My Dear Soul." Miss Olive Kavann and Mr. Percy Kuhn, in the duets, "Softly Awakes my Heart" and "Still as the Night," Mr. Nevill Jones, Will Randall, Madge Leyton, Mr. Montagu White, and Frank Ross, amongst others, contributed to the usual enjoyable and successful concert.

A WATFORD CONCERT.

There was a large and highly appreciative audience in the St. John's Hall, Watford, on Wednesday last at a concert organised by Capt. Ralph Allen, the hon. secretary of Holy Rood Social Guild. The artists were well-known London entertainers. Miss Phyllis Croker charmed everyone with her delightful singing of some well-chosen contributions, one of the most popular being "The Bells of St. Mary's." Miss Ethel Royston sang all her songs very sweetly, and Miss Adeline Jones, in addition to proving herself a skilful accompanist, gave great pleasure to her hearers by rendering a number of songs to her own accompaniment. Mr. Rex Harold's clever humorous selections were immensely popular, and Mr. Charles Conyers well maintained his reputation as a ventriloquist, his original jokes and stories provoking roars of laughter.

AN INTERESTING VIOLINIST.

A player quite out of the ordinary is Miss Olga Morselli, who gave her first London recital at the Æolian Hall on Thursday. Seeing that she is a first prize winner of the Paris Conservatoire, there is no need to say that her technical equipment is as sound and as comprehensive as every ambitious violinist's must be to-day. Difficulties in such things as Wieniawski's "Airs Russes" and Sarasate's "Zapateado" have ceased to exist for her. But she has much more than mere mastery of technique. Her playing reveals a vivid temperament; there is a warmth of emotional feeling in all she does that arrests and enthrals the attention. And her tone is of rare beauty—warm and deep, and astonishingly powerful.

GOOD YEAR AT SOUTHSEA.

The figures contained in the annual report of the Portsmouth Corporation Pier (South Parade Pier) show very encouraging results from an entertainment point of view. The total income from all sources last year amounted to £19,904, an increase of £3,914 as compared with the previous year. There was an increase in the receipts from tolls of £1,525, and in the pavilion receipts of £2,146. The general expenses amounted to £5,754, which was £506 in excess of the previous year, which is considered but a small increase when the rise in wages, war bonuses, and income-tax is considered. There had, too, been some very expensive matinées. The total increase on the cost of the pavilion was £1,303. The number of persons who had passed the turnstiles was 1,038,754—a weekly average of 20,000. The total increase for the year was 223,136. The sum paid for entertainment tax was £3,154. The result of the year's trading showed a net profit of £3,928 12s. 11d., an increase on the previous year—which was the best up to then—of £1,598, sufficient to pay a dividend of 10 per cent. had the pier been a private trading company. New works were in contemplation to still further popularise the undertaking, and the committee are making arrangements for a busy summer season. Mr. F. G. Robson, the popular manager, is being generally complimented for this happy result.

MOUNTAIN FOLK-SONGS.

MUSIC FROM THE APPALACHIANS.

In this war-debilitated and neurotic age it is with a feeling of thankful relief that one turns to a form of entertainment that is nowadays, unfortunately, all too rare—namely, folk-music, ballads, songs, and dances. And one attends such an entertainment with all the greater pleasure when the exponent of the subject is that master of his art, Mr. Cecil Sharp. On Tuesday, the 13th, at the Æolian Hall, this authority on folk-music of all kinds gave a lecture-recital on English folk songs and dances collected during a three years' sojourn in the Appalachian Mountains of North America, whence he has only recently returned.

In his explanatory lecture Mr. Sharp pointed out that these examples of the folk song proper were collected from that curious, self-contained, self-supporting community that inhabits those mountains, a community of direct English descent, among whom the folk song is handed down from generation to generation, and is the most common form of music to be found.

The examples which Mr. Sharp had chosen on this occasion, and which were delightfully rendered by Mr. Owen Colyer, were certainly gems of their kind, and, owing to their quaint music, irregular metre, and considerable length, by no means easy of expression. Mr. Colyer, however, was quite equal to the task, and was more than once called upon for an encore.

Of the ballads, "Edward" and "Young Hunting" were perfect examples of folk-art, each with that touch of tragedy so frequently to be found in these ancient songs; while "The Wife Wrapt in Wether's Skin" was an ideal type of the satirically humorous. Of a different species, but no less charming, were "Jack He Went A-Sailing" and "William Hall," the latter an especially happy instance of the genuine folk song. In songs and ballads alike the story is told in a simple, direct, unpretentious style that adds immeasurably to their interest and charm.

At the conclusion of the vocal section of his lecture Mr. Sharp, with the skilful and graceful assistance of half a dozen members of the English Folk Dance Society, gave an illustration of that charming but intricate old dance known as the "Kentucky Running Set," a dance that is every whit as graceful and as pleasing to the eye as many of the "dances" of the present day. Mrs. W. Kettlewell, at the piano, and Miss Elsie Avril, the violinist, were successful with the curious old music that accompanied the dance.

BELGIAN CHILDREN FUND.

CONCERT AT STRAND THEATRE.

A laudable object was served at the Strand Theatre on Sunday, the 11th, when a concert was given in aid of Cardinal Mercier's Fund for Destitute Belgian Children. It is very satisfactory to learn that a goodly sum was realised by the concert, which, moreover, had the merit of being an excellent entertainment. Several notable artists gave generously of their services, including Miss Constance Collier, who recited a special souvenir poem, "Two Voices," by A. Perceval Graves, junr.; Mr. Davy Burnaby; Mr. Shayle Gardner, whose fine speaking voice was heard to great advantage in a dramatic poem entitled "The Call," by I. May; and Miss Lilian Braithwaite and Mr. Dawson Milward, who together appeared in a pleasantly conceived duologue named "Parents," by Mr. Milward himself.

Quite the feature of the evening was the excellent singing of several artists comparatively new to London, but of whom much may be expected in the fullness of time. This applies particularly to Mr. Alfred O'Shea, a wonderfully pure and rich tenor, whose career will be watched with interest. Miss Kitty Ryan, a gifted soprano, also distinguished herself greatly, and no less a degree of success attended the efforts of Mr. Thomas Creegan, Mr. Themos Amourgis, Mr. Mair Miller, Mr Jerome Murphy, Miss Marjorie Wood, and Miss W. O'Connor.

Mr. John Hassall drew several sketches in his own inimitable manner, and they were afterwards put up to auction by Mr. Fred Allandale, who extracted many laughs and much money from the audience in the process.

Mr. A. Collins-Rolfe, who has been accorded enthusiastic receptions at the Marlborough Theatre with his naval monologues, is the nephew of the late Sir Arthur Collins, K.C. Mr. Collins-Rolfe has recently been congratulated by several members of the Bar.

THE LATEST COMPOSITIONS.

AN "ECHO OF SPRING."

Messrs. Escott and Co. publish a valse caprice, by Arthur Wentworth Watkins, attractively entitled "The Echo of Spring." The valse itself is attractive, too. Its principal melody has a joyous, uplifting character, and there is a graceful and expressive trio portion. It has the further merit of being quite easy to play at sight.

The "short" song seems to be in the fashion. "Smoke Rings," by Laura Pugh, is one of Escott's "Encore Series." The song might be used as an argument in favour of the cult of "My Lady, Nicotine." The verses are a contented smoker's apostrophe to the weed that stimulates imagination, and sets all sorts of pleasant or fantastic visions floating around him in company with the wreathing smoke. The monotonous rise and fall of the 6-8 time melody and the rocking movement of the bass in the accompaniment emphasise the dolce far niente spirit of the words. "A Song of Spring" and "A Song of Night," both under one cover, are by James Christall. The first has a vivacious, tripping melody; the second, in complete contrast, is flowing and tranquil.

E. Gladys Godfrey's "Radiant Dawn Till Evening Shadows Fall" betrays the hand of inexperience, in that the weak accents in the verses are almost invariably placed on the strong accents in the music. This fault apart, the song is a promising effort—graceful as to tune and tastefully written as to the accompaniment. In "Service," by T. E. Notsur, we have a commendable example of the "serious purpose" song. The verses picture the fireside joys of home-life; the refrain urges renunciation at the call of duty. The music is appropriately vigorous and manly in feeling. In his setting of Raymond Clarke's verses, entitled "Your Eyes," W. Aubrey Edwards succeeds in imparting a pleasant "old-English" flavour to a decidedly graceful melody.

THE CONCERT WORLD.

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SIX SONGS OF MERIT.

In their musical publications our American cousins show their attention to details that count in the sum toal of business success. It would be impossible to overlook these six songs by Bryceson Treharne (published by the firm of J. Fischer and Brother, of New York and Birmingham) in a shop window or on a counter, or once having seen it, to forget the composer's name. "Bryceson Treharne," thrown up in white letters against a bright red circle, outlined in red and white, that takes up half the title-page, is photographed once for all on the retina of the mind's eye. To come to the songs—they are well worth the attention of singers who take themselves and their art seriously. They have nothing to do with the ephemeral ballad type of trite tune and sentiment and facile "accompaniment"; all are thoughtful settings of good poems by a cultivated musician, whose treatment deepens the feeling and enhances the meaning of the words.

The melody of "Rock, Rock, O Weary World," moves in broad, flowing phrases to a lulling rhythm. The arpeggio chords of the accompaniment lend an impression of hush and mystery. There is an obbligato part for violin. "Renouncement" is a setting of Alice Meynell's well-known poem beginning "I Must Not Think of Thee." Here the composer shows that he well understands the tenderness and mingled strength and weakness of the woman who, in her waking hours, stifles thoughts of a love that must be denied, yet welcomes the sleep that relaxes her self-imposed bonds, and brings dreams, sinless because involuntary, of the loved one. The passion and exultation of the last lines, "With the first dream that comes with the first sleep, I run, I run, I am gathered to thy heart," are echoed in the music's warm agitated phrases.

"The Wild Ride" (verses by Louise Imogen Guiney) is a splendid song for a robust baritone. The composer's directions for the singer's guidance, "in a fiery and impetuous manner, strongly rhythmical," describe its character. The rush and excitement of the horsemen's ride, accentuated by the galloping figure in the bass of the accompaniment, gather until near the end of the song, when a deep and serious note is struck. Full of Celtic mysticism are both the words (by Padraic Colum) and the music of "O, Men From the Fields." The men are called within the house to the deathbed of a child. "Mavourneen is going from me and from you, Where Mary will fold him with mantle of blue." The melody has the naïve simplicity and the unforced pathos of a folk-song. The verses of "Ye That Have Faith" were found pencilled on a sheet of paper in the pocket of a young Australian, who died in the trenches at Gallipoli. They were evidently written by him just before he met his death. The exhortation "to look beyond the tragedy of a world at strife to a brighter dawning" gains from the circumstance of the writer's great sacrifice an impressiveness which the composer's dramatic treatment deepens. Both contraltos and baritones could do well with this song.

The last number, a setting of Ruskin's poem, "Trust Thou Thy Love," has something of the formal grace and beauty of a sixteenth-century song. The piano part is interesting and well devised.

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"A PRINCESS OF KENSINGTON."

TO THE EDITOR OF "THE ERA."

Sir,—With regard to the latter portion of your very kind notice of "A Princess of Kensington," and your query as to the topical verses, I must plead guilty myself. The lines were introduced, hoping that, like Paul Pry, they did not intrude. Basil Hood's verses as to "having the ships, and men but not the guns" were, shall we say, not quite up to date?

Also in the final trio, "It's a pressing invitation" for

"A modern Alexander (not to mention Mr. Tree)"

I took the liberty of substituting,

"That modern Alexander, Bob Lorraine, Lorraine, Lorree."

And it *is* a liberty to alter Basil Hood. I'm not certain it isn't sacrilege! That's why I kept my name out of it.—Yours faithfully,

STERLING MACKINLAY.

A COMPOSER'S WILL.

Mrs. Amy Woodforde-Findon, of Cork-street, W., the musical composer, who died in March, left property of the gross value of £18,922, of which £17,407 is net personalty. After making certain bequests the testatrix leaves her interest in royalties from her musical compositions, "On the Jhelum River" and "A Pagoda of Flowers," in trust for Frederick John Fraser. Of royalties to which she was entitled under agreements with Messrs. Boosey and Co., Messrs. Chappell, and Messrs. Leonard she leaves three-fourths in trust for her sister Alice and one-fourth in trust for her sister Virginia, with remainder to her nephews and nieces.

CONCERT PARTIES TOURING.

Brevity.—May 19, Pier, New Brighton; 26, Rusholme Pav., Manchester.
Bumble Pierrots.—May 19, Railway T., Carstairs, N.B.; 26, Beach Pav., Leven, N.B.
Chums.—May 19, Institute, Swanage; 26, Bedminster Hip., Bristol.
Cigarettes.—May 19, The Lounge, Hunstanton; 26, Winter Gardens, Margate.
Clique.—May 19, T.R., Waterford; 26, T.R., Wexford.
Frills and Flounces.—May 19, Public Hall, Carnforth; 26, Pav., Derby.
Gypsies.—May 19, Winter Gdns., Bournemouth; 26, Paddock Gdns., Guildford.
Maximums.—May 19, Barmouth; 26, Herne Bay.
Motley.—May 19, Lighthouse Pav., Hoylake; 26, Institute, Swanage.
Nobodies.—May 19, King's, Oswestry.
Poppies, The.—May 19, Pal., Pembroke Dock.
Punchinelli.—May 19, Sth. Pde. Pier, Southsea; 26, Leas Pav., Folkestone.
Qualities.—May 26, Pal., Redhill.
Quixotes.—May 19, Arcadia, Llandudno.
Red Musketeers.—May 19, King's, Melton Mowbray.
Royal Naval Cadets.—May 19, Globe, Crawcrook, Durham; 26, Palace, West Auckland.
Scottish Dons.—May 19, Glasgow Parks; 26, Pal., Malton.
Summits.—May 19, Spa, Bridlington; 26, A. P., Leeds.
Superbs.—May 19, Rusholme Pav., Manchester; 26, H.M.T., Barrow.
Tit-Bits.—May 19, Glasgow Parks; 26, Glasgow Parks.
Vaudevilles.—May 19, Pier, Penarth.
Wanglers.—May 19, Pier Head, Southport.
Wits, The.—May 19, Hippo., Bedminster; 26, Pal., Manchester.
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(In the Chair.)
The attendance of Subscribers is requested, and all those interested in the work of the Fund are invited to be present.
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TWO NEW SHORT PLAYS.

At a Charity Matinee.

In a brilliant lecture on "Playwriting," delivered to the Society of Women Journalists the other day, Mr. R. C. Carton gave "Cinderella" as "the plot that never failed" to aspiring playwrights. With it he might have coupled the thrilling episodes of one of the most dramatic periods of history, the French Revolution. The clever authors of "The Chinese Puzzle," Miss Marian Bower and Mr. Leon M. Lion, have fallen victims to the enormous possibilities of the theme, and at a matinée in aid of the Housing Association for Officers' Families held at the New Theatre (packed to every exit) last Tuesday afternoon, they permitted themselves the indulgence of all the familiar features in a one-act play entitled

"THE ALTAR OF LIBERTY."

Pierre Joubert ..... Hubert Carter
Jules Taupin ..... Alec Thompson
Julien ..... William Stack
Madame la Marquise de la Feyelle ..... Lilian Braithwaite
Lucie ..... Joyce Carey

As the curtain rises a victim—a woman—is carried off screaming to the guillotine, jeered at and taunted by the brutal representative of the Committee of Public Safety, Joubert. This jack-in-office thirsts for the blood of all aristocrats, particularly for the very blue blood of Madame la Marquise de la Feyelle, to whom he owes the usual grudge. She, beautiful and possessed of infinite scorn, is dragged roughly in and condemned without a trial to ascend the red staircase. Rescue comes at the hands of a former lover, Julien, Robespierre's Commissioner, a Terrorist skin-deep only. To save the Marquise he will invoke the law that allows a man to claim a woman from the guillotine as his wife. She is ready to yield, when her young daughter Lucie is taken, and after an effective little scene she prevails on Julien to allow Lucie to take her place. The timely fall of Robespierre makes the sacrifice unnecessary. Miss Lilian Braithwaite played with pathos and dignity as the Marquise, Mr. Hubert Carter was powerful and realistically brutish as Joubert, and Mr. William Stack an earnest lover. A commendable performance was the wavering Taupin of Mr. Alec Thompson.

"A = O,"
A Night of the Trojan War.
By John Drinkwater.

The only fault of Mr. Drinkwater's play, which naturally evoked much anticipatory interest, is that it does not get over the footlights. It is pre-eminently a play to be read, not to be acted. Excellent in its simplicity, it is based on the eternal truth "Plus ça change, plus c'est la même chose." The two young Greeks and the two young Trojans, talking as friends talk at night, the two first in a tent of the besiegers outside the town of Troy, the others on the Trojan walls, might have been soldiers fighting in the world-war in France instead of men of three thousand years ago. They see themselves as worthless pawns, deprived of the splendid potentialities of glorious youth but reconciled—why or how they cannot say—to the inevitable. Each, in modern phraseology, "does his bit." Pronax, the Greek, scales the walls and stabs Capys the Trojan sentinel, whose friend Ilus creeps into the tent of the enemy and kills the poet Salvius. What is the result? The author answers the question in the title.

Mr. Harcourt Williams spoke some fine lines finely, Mr. William J. Rea was stately and impressive as the Trojan sentinel, and the two other actors, Mr. Noel Shannon and Mr. Joseph A. Dodd, got the right atmosphere of the play, which was admirably produced by the author.

The remainder of the programme consisted of the delightful scene from "Tails Up," "The Strange Tale of the Butler who had Seen Better Days," the third act of "The Chinese Puzzle," in which we were delighted to have an opportunity of seeing Miss Sybil Thorndike as the tortured heroine, and a couple of highly appreciated violin solos from Mr. Philip Cathie.

The matinée realised £1,000.

THE DEMOBILISED PIANIST.

TO THE EDITOR OF "THE ERA."

Sir,—The demobilised pianist who is unfortunate enough to live in London-by-the-Sea will find it difficult to get anything like a living wage. When people learn that he has served 4½ years in the Army, they sympathise with him, and if they feel at all interested will express the hope that he will soon fall on his feet, &c., but they do not offer him work. They prefer to engage a lady, who will not ask for quite so much money. In all probability some kindly disposed friend will advise the ex-soldier to sign on at the Labour Exchange. Should he object to waiting an hour and a half for his 29s. for doing nothing, the out-of-work pianist will spend the best part of his £25 gratuity in the purchase of clothes, in answering advertisements, &c., to say nothing of one or two weeks' board and lodging.

In the meantime, he discovers that teachers of dancing will offer him as much as 1s. 6d., perhaps 2s. 6d. an hour, if he can play the one-step, fox trot, and hesitation with unerring accuracy. He may be lucky enough to be offered relief work at a cinema at 5s. a time.

Apparently the only thing left for a discharged pianist is to join up again in the Army of Occupation.

I enclose my name and address, and remain, yours faithfully,

DISILLUSIONED.

GREEN ROOM PAPERS.

By CRITICUS.

CONCERNING LATE-COMERS.

"BETTER late than never" is, in the ordinary course of events, an excellent dictum. When our lunch arrives at 1.30 instead of 1, or the cheque which we have anxiously anticipated pops through our letter-box a month after it was due, we forgive the tardiness in our relief at the ultimate consummation. Better the lunch and the cheque late than never. Undoubtedly.

But how does the axiom appeal to us round about 8.30, at a West End theatre? The question occurred to me a few evenings ago when I was striving valiantly to gather up the threads of the opening scene of a comedy, while sundry people who, lacking the true communal spirit, had lingered over their dessert, shoved their way past me to the stalls they had booked in my row. Better late than never—or better never than late? I voted solidly for the latter, and wondered when theatrical managers would offer conscientious patrons the protection of closing their doors excepting during the intervals, as is frequently done at concert halls.

Missed Moments.

I feel sure that I am merely one of thousands when I assert that the first three minutes of certain plays are a severe tax upon my intelligence and powers of concentration. A trim maid comes on with a letter. Whom is it to, and from whom? Who is this Douglas Smith, mentioned so casually, as though all the world knew? Are those two men brothers or friends? Great Scot, I missed the name of the place that lady's aunt's friend has just come back from, and the whole plot may depend upon it! What? What was that the butler said? It is lost—I shall never know—because at the psychological moment a beautiful lady in a wonderful gown whispers sweetly, "*So* sorry," and treads upon my foot. "Don't mention!" I murmur. "It's a pleasure."

By the time she has struggled by, and the immaculate swain attending her has successfully found my other foot through looking at the stage instead of where he is going, the butler has evaporated and has been replaced by a man of whose name I have no more idea than I have, gentle reader, of yours.

But that, of course, is merely my side of the question. Late-comers are even more disturbing to the performers themselves, and this applies particularly to those who have the misfortune to be acting in curtain-raisers. I asked a young actor once how he managed to get through his opening scene. He was not acting in a curtain-raiser, but the piece began early, and the nightly audiences were particularly trying. He was "discovered" when the curtain rose.

The Other Side of the Footlights.

And now bend your mind upon the luckless souls who try to stir you—or, rather, to prevent you from stirring!—in a curtain raiser! Think, ye callous ones, of the effect of your final indolent whiffs at your restaurant, or leisured toying with unnecessary grapes, upon those struggling Thespians! *They* have no Act III. to look forward to. They struggle gamely through your disturbing noises and movements as, with other ingrates, you grope your way to your seat, and mar their effect.

From the theatre one's mind moves to the halls. Does the criticism still apply? Not quite as strictly, perhaps. The psychology is different, as are the necessities. A music hall comedian can generally pick up a dropped thread at any moment, for both he and his audience move, as it were, by jerks and starts, and continuity is not essential. Nevertheless, I do not see why we should not pay our full respects to first and second turns. I have seen many a tragic fight against severe odds by a first turn. When the fight is won, I feel sure the achievement is recorded somewhere in letters of gold! And it is we ourselves who make that battle necessary.

A Solution to the Problem.

Is there any solution? Is it possible to eradicate the nuisance? In raising these questions I do not claim immunity myself. My own record is not unblemished, and I have on occasions been among the defaulters and trodden clumsily on better toes.

The first suggestion that comes to me is the obvious one of seeking to direct public opinion into a happier channel. Let us create a theatrical mood in which the late-comer will be regarded as a genuine defaulter, an outcast, who, if he has the moral temerity to seek his seat after the curtain is up, will do so humbly and submissively, as a privilege rather than a right. Failing that, we must resort to sterner methods. The sensible thing to do, of course, would be to adopt the simple expedient of closing the doors the moment the curtain ascends. Late-comers would thus pay away a whole act for their tardiness. Such a scheme would very soon show them the error of their ways, yet my fancy depicts a more elaborate punishment. Why should not those who are careless over disturbing actors at their work be officially disturbed at their own occupations? The notion must surely appeal to all adherents of poetic justice!

THE FRIENDS OF ITALY BALL.

SERIES OF PICTURESQUE SCENES.

The Venetian Ball given by the Friends of Italy in aid of their fund to provide an Italian centre in London for the use of all Anglo-Italian Associations in the United Kingdom, drew a large attendance to the Albert Hall on Wednesday. Dancing was timed to commence at 9, but it was considerably after that hour before Corelli Windeatt's excellent band, with Mr. Alfred Harris at the grand organ, struck up the first waltz. This tardy commencement was due partly to the elaborate scheme of decoration arranged by Mr. Philip Hepworth, the decorators being at work during the earlier dances. The Italian national colours hanging from the boxes and ceiling, the orchestra surrounded by Venetian scenes, and the entrance draped with symbolic emblems of various Venetian towns, made a picture very pleasing to the eye; add to this the fancy dress worn by the dancers, who had been invited to attend in costume of the period, and the artistic colour effects can well be imagined.

A break was made at midnight for the Doge's procession, which reflected great credit on all concerned, and particularly Mr. Nugent Monck, the pageant master. Baron Pontenani was the Capitano Grande; Senr. G. Calza, Cancelliere; Col. Bradley Birt, The Doge; Lady Muir McKenzie (in Lady Diana Manners' place, too busy to take part on account of her coming marriage) as the Dogaressa; Mr. Dennis as the Sword Carrier; The Rev. R. F. Rynd as the Patriarch; and Rev. Randolph Berens as The Cardinal. The Countess of Westmoreland, Mrs. and Miss Brunner, Miss Marsden Smedley, and Miss St. Clair as the Ambassadors' Ladies; Mr. G. P. Pooley (Castiglione); and Miss Helene Corathiel and Miss Churchill (Acolytes), were also well in the picture.

Our own immortal Shakespeare had his part in the pageant, the "Two Gentlemen of Verona" group and "Taming of the Shrew" group, by the Empire Theatre Co., and Miss Lilian Baylis and the "Old Vic" company in "Romeo and Juliet," with Miss Baylis as the Nurse, proving excellent. In the pageant other distinguished Italians were played by Mr. Kennington Parkes (Christopher Columbus), Mr. Fred Groves (Dante), Miss Mary Marsh Allen (Beatrice), and Miss Edmée Dormeuil (La Gioconda).

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F.C.

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

SCOTTISH BRANCH.

COMING CONFERENCE AND GARDEN PARTY.

There was a large attendance of members present at the usual monthly meeting of the Scottish branch of the C.E.A., held in the Central Halls, Bath-street, Glasgow, last week, under the chairmanship of the president, Mr. J. J. Bennell. The principal discussion centred around the coming conference of the Association to be held at Glasgow in June. It was stated that this conference would be extended over three days—namely, June 23, 24, and 25—and on the opening evening there would be a reception of delegates and members, with Mr. Bennell presiding. A garden party would follow on the afternoon of the following day, and a conference dinner in the evening, at which there would be a large number of distinguished guests, including, it was hoped, a goodly number of the Scottish Members of Parliament. This would end the purely business proceedings, and the following day would be devoted to a trip down the Clyde.

In connection with the coming conference, President Bennell, in the course of an interesting general statement, said that when Mr. Buchanan, Mr. Waddell, and himself attended the recent meeting of the C.E.A. Council at Manchester they were delighted to find such enthusiasm regarding the forthcoming visit of exhibitors to Glasgow. There was no doubt that everybody of importance in the industry intended to be present. Mr. R. C. Buchanan, in supplementing this report, said that he had also been agreeably struck with the enthusiasm displayed over the forthcoming conference by their friends in the South, and he thought that it was a most amazing commentary upon the work of the Scottish branch and upon the popularity of their president, Mr. J. J. Bennell. It was certainly a great compliment to Scotland that the exhibitors from all parts of the country were so expectantly and so eagerly looking forward to their visit to Glasgow. Therefore he thought that they should make sure that there should be no shortage in their arrangements—just as he was sure there would be no shortage in their Scottish welcome and in their Scottish hospitality—and they must see to it that the delegates and their friends from the South were not disappointed in their expectations.

Proposal for Raising Annual Subscription.

Another important discussion centred around the proposal now before the C.E.A. Council for the raising of the annual subscription to a sliding basis mutually reasonable for all classes of cinemas, and in this connection Mr. Buchanan said that the proposal was to divide cinemas into four classifications or categories—with super-cinemas paying ten guineas per annum; with the second and third class paying six guineas and three guineas respectively; and with the cinemas in the lowest category paying two guineas. "Personally," commented the speaker, "I think we are all agreed that there is an absolute necessity for getting our house in order, and it is absurd that an industry like ours should have any domestic worry over the matter of housekeeping. From the financial standpoint we must have our house quickly in order; we must have a stable that is well furnished; and as far as the internal equipment is concerned, it must be irreproachable. If, therefore, we want our house in this first-class order we must be prepared to pay for it, and the only way to pay for it is to raise our subscription to the C.E.A. I do not think that any super-cinema will grudge an annual subscription of ten guineas, or any cinema even in the lowest category will object to paying two guineas, for, after all, it is the small halls who need the greatest protective interests that the Association can give."

It was explained to the meeting, however, that the proposed increase in the annual subscriptions could not be effected until the rules had been altered accordingly, and could not be carried until the meeting due in January next. Altogether the feeling of the Scottish branch (adds our Scottish correspondent) seems to be generally in favour of the raising of the C.E.A. subscription, and it is not likely that any opposition will be forthcoming from exhibitors on this side of the border.

"THE FORBIDDEN ROOM."

DISHONEST POLITICIANS CAUGHT IN THEIR OWN TRAP.

Production .....William Fox
Star .....Gladys Brockwell
Type .....Drama
Length .....4,531 Feet

In "The Forbidden Room," shown by Messrs. Fox at the Super Cinema on Wednesday, we have another "graft" drama that will appeal to those interested in the exposure of dishonesty in New York politicians. The story is a trifle complicated, and turns entirely on the showing up of plots set by members of the City Police to obtain the dismissal of the District Attorney, who has set his face against the dishonest practices. Ruth Lester, a typist employed by the Inspector of Police, is obliged to resign owing to his unwelcome attentions. Through the good service of a friend she obtains a similar post with Curtis, the district attorney, without telling him the name of her last employer. Mason Clark, the city engineer, sets a spy on Curtis, and when Ruth Lester accompanies him as his secretary during a short holiday, they are shadowed. Curtis has grown to love Ruth, and as he proposes to her a snapshot is taken, and the picture turned to account in the Press so as to blacken both their names. Discovering that it is a "frame-up" to harm Curtis, Ruth sets a trap for Mason Clark, and accompanies him on a journey to Arlington as his secretary. By risking her name, she gets the police to arrest them both at the hotel, and only at the trial clears him on condition that he confesses to the trick played upon Curtis. It is a plan which puts the corrupt plotters in such a position that they are forced to exonerate the District Attorney, and the climax brings a happy ending. The film is an excellent one, Miss Gladys Brockwell acting cleverly as the resourceful and daring Ruth, while the settings and photography reach the high level expected of a Fox production.

[See our Film Markings.]

* * *

"THE LION AND THE MOUSE."

RIGHT BEATS MIGHT.

Production .....Vitagraph
Star .....Alice Joyce
Type .....Drama
Length .....Five Parts
Release .....Jan. 19

The "lion" of this story is John Ryder, a powerful financial boss; the "mouse," Shirley, the daughter of Judge Rossmore, who, through his fearless denunciation of the trusts over which Ryder holds sway, incurs the latter's enmity. At the time the story opens Ryder is secretly prosecuting a trumped-up charge of bribery against Rossmore, who is apparently at his mercy. But Shirley, who is on very friendly terms with Ryder's son, Jefferson, succeeds, through his influence, in gaining possession of certain letters that will clear her father. Before this occurs, however, Shirley, under an assumed name, becomes the elder Ryder's secretary, and as such makes such a favourable impression upon the financier that, when he realises that the rather frail but charming young woman who had checkmated him, is his son's sweetheart, he bids him lose no time in making Shirley "one of the family." The acting, scenery, and general stage-management were excellent.

[See our Film Markings.]

* * *

"CHUMPS AND COPS"

DIVERTING AND CLEVER FARCE.

Production .....Vitagraph
Stars ..Earle Montgomery and Joseph Rock.
Type .....Comedy
Length .....Two Parts

An acrobatic "stunt" which for its cleverness alone deserves commendation. In addition, it is irresistibly droll, the extraordinary adventures of a couple of comical individuals who make love to the same damsel, and thus fall foul of each other, being especially funny. After chasing one another over fields, through rivers, up and down the walls, and in and out of houses, they become reconciled, and join forces. Later, they pose as cinema stars, and as French comedians cause consternation to the producers and other members of the "movie" cast, shouts of laughter greeting their hilarious antics. Acting excellent.

[See our Film Markings.]

* * *

"WITHOUT HONOUR."

MISTRESS OR WIFE?

Production .....Triangle
Star .....Margery Wilson
Type .....Drama
Length .....Five Parts
Release .....Oct. 27

Jeannie, wedded as she thinks to a worthless fellow who it transpires is already married, saves him from arrest on a charge of bigamy by declaring that she was only his mistress, thus losing her good name and casting a slur upon her baby. To save himself the craven husband goes back home with his father, a hard-hearted bigot. Later, conscience-stricken, the deserter seeks solace in drink, and it is as the result of an orgy that he meets a violent death. The narrow-minded father, encountering his son's supposed mistress, denounces her as the cause of the tragedy; but in a tense scene the noble sacrifice of the woman he holds up to scorn is revealed, and he learns that to save her husband the wife had shouldered his burden. She finds happiness, however, with an old sweetheart, who offers her his heart and home. The acting is good.

* * *

"REAL FOLKS"

A THOUSAND DOLLAR PRIZE SCENARIO.

Production .....Triangle
Star .....J. Barney Sherry
Type .....Comedy
Length .....Five Parts
Release .....Nov. 3

This is a rollicking story of the troubles of an Irishman, Pat Dugan, who becomes enormously wealthy as a result of literally "striking oil." Pat has social ambitions, and endeavours to foist his views on his good lady and his son Joe. He sends the boy to a swell college, and has him rigged out in what he considers the height of style. On his arrival at college Joe is introduced to three of the students, who proceed to make game of his attire. Joe's dander is soon up, and presently he is in the thick of as pretty a "mill" as one could wish for, quickly compelling his antagonists' respect, if not their affection. The mêlée, however, has the result of ending his college career on the same day as it started. How old Pat Dugan is brought to his senses by his kind-hearted wife, and how his manly young son succeeds in "getting into society" without angling for it, incidentally meeting a charming girl who later becomes his wife are delightfully pictured. The piece was acted in just the bright and breezy style demanded by the story. The Mack Sennett comedy, "Fatty and Mabel Adrift," was also shown.

* * *

"THREE X GORDON."

SCAPEGRACE SON MAKES GOOD.

Production .....Ward
Star .....J. Warren Kerrigan
Type .....Comedy
Length .....Five Parts

The hair-brained escapades of a young scapegrace, Harold Chester Winthrop Gordon, which culminate in his arrival home "with the milk, accompanied by two equally wild companions, on top of a dust-cart, result in his expulsion from home, the loss of his allowance, and a polite, but unmistakable hint from his fiancée's father that his room is preferable to his company. Harold, a decent young fellow when sober, decides to go west, hides his identity under the cognomen of "Three X Gordon," and prevails upon one of the young sparks above-mentioned to accompany him. They obtain work on a farm, and become in a few weeks sturdy in body and happy in mind as a result of hard work and sobriety. After the harvest, their services being no longer required, Harold and his companion, instead of going back to a life of ease in the city, hit upon the idea of starting a society for the regeneration of young men who have nothing to do but spend their money. The society is christened the "Rip Syndicate," and is guaranteed to instal "pluck and punch into puny people." The scheme is so successful that on the outbreak of war Harold and his companions prove just the right stuff for soldiers, and set out to fight on the side of freedom. Many droll and diverting scenes occur in the course of the story, which is very capably interpreted.

* * *

"THE GATES OF DUTY."

THE ABNEGATION OF A TRUE WOMAN ACTS AS INSPIRATION TO AMBITIOUS YOUTH.

Production .....Harma & Co.
Type .....Drama
Stars ....Bertram Burleigh and Mary Mayfren
Length .....Five Reels

This film, presented by Mr. H. M. Jenks, as directed by Randle Ayrton, with scenario by Reuben Gilmour, was originally entitled "A Tower of Strength." It tells a pretty story. David Shannon, a young engineer with a dominating desire for the betterment of the working classes, voluntarily gets a commission to join in the late world struggle. Invalided home from Greece, he succumbs to the charms of a former flame the society butterfly, Hilda Bishop. Married in haste he repents at leisure, and returned to the scene of his former activities he meets his affinity, a Red Cross nurse, Agnes Hallows, and their twin souls become inevitably united. In a moment of great peril David tells her his love, but honourably declares the bar of marriage. With sublime self-sacrifice Agnes refuses to blast his promising career, and bluntly tells him whither he is leading. Henceforward she acts as his guardian angel and inspiration, aiding him to the highest pinnacle of ambition. The pictures are clear-cut cameos of much beauty, and the film drew hearty applause from the large critical audience. Added interest accrued in the engrossing performance of Mary Mayfren, so well known in "The Woman of France," &c., on the variety stage; and Bertram Burleigh, artistic and virile as David; whilst all the other parts are well enacted, the part of the little son being very prettily played.

* * *

"THE BURDEN OF PROOF."

SUSPECTED WIFE PROVES HER INNOCENCE.

Production .....Select
Type .....Drama
Star .....Marion Davies
Length .....Five Reels
Distributors .....Gaumont's

Beautiful Marion Davies makes the daintiest of heroines in this well-produced film. The plot centres round the career of Robert Ames, a prominent member of the United States Diplomatic Service. Ames loves Elaine Brooks, whose mother writes for the "Washington Gazette." Charles Kemp, the "Gazette's" editor, being of mysterious origin, is carefully watched by the department of justice. Mrs. Durand, a jealous widow, is in the pay of Kemp, and when Elaine and Ames are married she is easily persuaded to get possession of a particularly important document in the young husband's care. The guilt falls on the shoulders of Elaine, who is accused by Ames. Ames's uncle, however, discovers that Mrs. Durand is the guilty woman, and after the latter's removal Robert seeks his wife's forgiveness.

"THE ERA" FILM SUPPLEMENT.

"THE MIDNIGHT STAGE."

INNOCENT MAN NEARLY PAYS PRICE OF ANOTHER'S SIN.

Production ..... Pathé
Type ..... Drama
Star ..... Frank Keenan
Length ..... Five Reels

Produced in Pathé's best style, "The Midnight Stage" supplies Frank Keenan with a dual rôle, of which the clever actor takes full advantage, his "bad man" study being equal in every respect to his impersonation of the upright hero. Way back in sunny California in 1860 lived John Lynch, a gambler, and "Bige" Rivers, his disreputable double. Through his gambling Lynch is separated from his father, and, wishing to help his penniless parent, he arrives while the latter is absent, and leaves a bag of gold. After his departure Rivers, who is about to hold up the biggest gold ore shipment of the season, appears, and is mistaken for his double. The hold-up is successful, and Lynch is about to pay the price of the other's sin when help comes from a woman who, cast off by Rivers, is determined to send him to his death. Her desire is accomplished, and the innocent Lynch is free to join his family.

[*See our Film Markings.*]

* * *

"KING SOLOMON'S MINES."

SIR RIDER HAGGARD'S NOVEL ON THE SCREEN.

Production ..... S. A. Productions
Type ..... Drama
Stars ..Albert Lawrence, Ray Brown, and H. J. Hamlin
Length ..... 6,400 Feet
Controllers ..... I.V.T.A., Ltd.

Shown at the Alhambra on Monday, May 12, the film production of Sir Rider Haggard's famous and stirring romance, with its many impressive scenes and magnificent spectacle, proved most interesting, and is sure to be very popular with all classes of picture playgoers. Among the many wonderful scenes were the trekking of waggons with their long string of oxen, the elephant hunt, and the battle between the followers of the King of the Kukuanas and Ignosi; but the film throughout abounds in picturesque and stirring scenes, and the handling of the vast crowds—in one scene thousands of Zulus are engaged—has been splendidly managed, reflecting great credit on S.A. Productions and H. Lisle Lucoque, the producer. The acting is first class, Mr. Ray Brown as Captain Good, Mr. Albert Lawrence as Leon Quartermaine, and Mr. H. J. Hamlin as Sir Henry Curtis cleverly enacting the adventurers; and other parts are all satisfactorily played. Altogether a production in which all concerned are to be congratulated.

[*See our Film Markings.*]

* * *

"THE ARTISTIC TEMPERAMENT."

THE COURSE OF TRUE LOVE RUNS SMOOTH IN THE END.

Production ..... British Lion
Stars .....Margot Kelly and Lewis Willoughby
Type ..... Drama
Length ..... 5,000 Feet

The heroine of this romantic story is Helen Faversham, who, having met a young artist, John Trevor, is not disposed to accept an offer received from wealthy Sir John Shelton to make her his wife, though it is in his power to bring financia' ruin upon the family. The course of true love does not run smooth, however, owing to the treachery of a revengeful maid-servant, who fails to deliver a letter addressed by Trevor to Helen. This causes a temporary estrangement between the lovers, but in London, to which Helen comes to gain a livelihood as a violinist, they meet again, and the mystery of the undelivered letter, which contained an offer of marriage, is cleared up. Helen in due course becomes John's wife, and the story concludes with a pretty picture of domestic felicity. The film, from the artistic point of view, is notable for some charming seaside scenery, and the leading characters are effectively played by Margot Kelly and Lewis Willoughby.

* * *

"WHERE AMBITION LEADS."

YOUTH AND BEAUTY WIN THROUGH TO HAPPINESS.

Production ..... Beacon
Type ..... Drama
Star ..... Donalda Cambell
Length ..... Five Reels

The plot of this film deals with a story told by Grannie to the youngsters at bedtime. It concerns the adventures of Youth, who is engaged to Beauty, the daughter of Dame Nature. Down to the peaceful village comes Ambition, and his tales of the great city cause Youth to leave Beauty and seek the new life. Later, when wooed by the elusive Fortune, Youth forgets his true love, and when up against things he is prevented from seeking self-destruction by Memory, the sister of Beauty. Before Youth finally attains happiness, Ambition attempts to mar Beauty for his own satisfaction. But Youth rescues his true love, and together they walk the path of Restoration.

* * *

"THE SPIRAL OF DEATH."

SANSONIA PERFORMS DARING AND SENSATIONAL FEATS.

Production .....Ambrosio Film
Star .....Sansonia
Type .....Drama
Length .....Five Reels
Distributors .....Screen Plays, Ltd.

Some remarkably sensational feats are performed in this film, which was shown to a trade audience at the Super Cinema recently. Sansonia enacts the part of a lieutenant in the Navy, who is detailed off to locate and destroy a German submarine base on the Italian coast. His wife and little daughter are members of a travelling circus, one of the great attractions of which is the performance of the feat, "The Spiral of Death," by the child. The arrival of the circus in the neighbourhood enables Sansonia to utilise their help in the perilous feat of descending the cliff side by the aid of a rope from which he and his daughter are suspended, and Sansonia, at the end of the rope, lowering his daughter still further, thus enables her to throw the bomb which destroys the base. The enemy's attempt at revenge by burning the rope suspending "the spiral" in the circus, and Sansonia's daring and successful effort to save his daughter, are among many exciting scenes filmed. The large crowds are well managed, and some fine views of Italian scenery are shown.

* * *

"SADIE GOES TO HEAVEN."

SLUM CHILD'S VISIT TO RICH LADY'S HOUSE, AND HER REASON FOR PREFERRING HER OWN HOME.

Production .....Essanay
Star .....Little Mary McAlister
Type .....Comedy-Drama
Length .....Five Reels
Distributors ..Film Booking Office, Ltd.

The inaugural film representation at the F.B.O. New Private Theatre was held on Wednesday afternoon last. The theatre is one of the most artistic and comfortable private theatres in London. Sadie, the heroine of the story, is a slum child. She hears about Heaven, and with her dog, George Washington Square, endeavours to locate that celestial spot. Smuggling herself and dog into an empty basket that stood in a gorgeous motor-car, she finds later herself and companion dumped into the basement of what she imagines to be the Celestial Mansion. She makes the acquaintance of a butler, footman, housemaids, &c., including ladies fussing over pet dogs. Sadie's adventures, and the reasons that determine her to return home, are brightly and amusingly told. Little Mary McAlister gives a winsome portrayal of Sadie, and the photography and lighting are excellent.

[*See our Film Markings.*]

* * *

"THE DANGER LINE."

LITTLE CHILD REFORMS A CURMUDGEONLY OLD MAN.

Distributors .. Equitable Film Corporation, Ltd.
Star ..... Little Zoe Ray
Type ..... Drama
Length ..... Five reels

This picture received a favourable reception at the trade show held at the West-End Cinema on Wednesday last. It relates the story of Matthew Wedgestone, who thinks only of the money he can make. The little daughter of one of his clerks wanders into his house by the back way, and softens the old man's nature, whilst her father manages to defeat the designs of Wedgestone's manager, who was planning the old man's ruin, and the result is that Wedgestone becomes a reformed character, and the picture finishes with the promise of happiness to all who deserve it. Little Zoe Ray acts engagingly, and makes a winsome little figure of Dolly, and Mr. C. H. Malles is very good as Matthew Wedgestone. The lighting and photography are excellent.

[*See our Film Markings.*]

* * *

"MASTER OF MY FATE."

MILLIONAIRE TURNS PIRATE TO AID HIS BEST FRIEND.

Production .....Transatlantic
Type .....Drama
Stars .....Monroe Salisbury and Ruth Clifford.
Length .....Five Reels
Distributors .....L.I.F.T.

This original and picturesque photo-play is deserving of the highest praise. Monroe Salisbury acts very finely, and dainty Ruth Clifford makes as charming a heroine as could be desired. In a well-staged prologue we witness the quarrel between Jean Lafitte a pirate captain, and Barbizon, his lieutenant, over a captured English girl. Lafitte wins the prize, and causes her lover to walk the plank. He is cursed in consequence, and told that never will any of his line know the love of woman. Two centuries later, Paul Winthrop paints Joe a pearl diver, in the garb of a pirate. Urged by an unknown force, Joe stumbles upon hidden gold belonging years back to Jean Lafitte. Taking this name he visits New York, where he meets Lily Demorest, the adored of Winthrop. Lily is engaged to the wealthy Robert Spurr, and, to aid his friend, Lafitte arranges an abduction. The girl's beauty prompts him to endeavour to win the girl for himself, but the curse holds good, and it is to Paul that Lily turns when everything is cleared up.

[*See our Film Markings.*]

* * *

"THE CIRCUS KING."

THE LATEST FROM "THE HOME OF SERIALS."

Distributors .. Trans-Atlantic Film Co.
Star ..... Eddie Polo
Type ..... Serial
Length .. Eighteen Episodes (2 reels each)
Release ..... June 30, 1919

The 21st serial of the Trans-Atlantic Film Co. was shown to the trade at the Super Cinema on Thursday last, and is the equal of any of its predecessors from this house. Eddie Polo is the hero of the story, which is absorbing, mysterious, and romantic, and those in search of thrills and daring stunts will find one or more in every reel of this serial. Some remarkable exhibitions of strength and some clever aerial displays are given by Eddie Polo, who receives able support from Miss Eileen Sedgewick and Miss Molly Malone amongst others. Circus life, with its acrobatic and knockabout displays and parades, is admirably demonstrated, the various scenes being well staged and the crowds well drilled.

[*See our Film Markings.*]

* * *

"THE GIRL OF MY DREAMS."

HOW A MOUNTAIN WAIF FOUND LOVE, RICHES, AND A HUSBAND.

Distributors ..... Jury
Star ..... Billie Rhodes
Type ..... Comedy Drama
Length ..... Five Reels
Release ..... January, 1920

This picture, which was shown at Jury's private theatre last week, will do much to confirm the position of Billie Rhodes as a film artist of the first class. In it she enacts the part of a young girl "dragged up" in the wilds of Western America; later she obtains her first glimpse of society on visiting an hotel for the purpose of delivering eggs from the farm where she lived. Her encounters with the world of society, introducing a love story which ends happily for "the Weed," gives Miss Rhodes a fine opportunity for the display of her humorous talent, which she utilises in a pretty and dainty manner throughout. Some fine natural scenery is used as a background to the picture; the bathing scene is prettily photographed, and a motor-car plunging down the mountainside, and an avalanche and midnight storm, amongst other scenes, are cleverly introduced.

In reply to a number of inquiries, the Gaumont Film Hire Service informs us that they are not at present re-issuing any of the early Metro-Drew single-reel comedies, but Set 4 is still available for a limited number of bookings.

LOOK HERE!!!

Mr. Agent,

Every time you add a new act to your books it means a boost to your bank account. Every week the act works means just a bit more for you. Why not have four or five exclusive feature films working for you each week? They'll make more money for you than the acts would, and it's easier to keep them working. Have you looked into the business of film hiring under my exclusive territorial rights plan? You can own your own exclusive films OUTRIGHT for your district, and book them just the same as you now book a music hall act. Many former agents are making BIG PROFITS for themselves and adding successful branches to their business under my system. It will pay you to get in touch with me. It costs you nothing to investigate my proposition, and it should mean Quick Ready Money for you. WRITE TO-DAY.

2 BIG WINNERS 2

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"THE DEVIL'S NEEDLE."
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ROUND ABOUT FILMLAND.

Boom in British Films—Education without Headache Pictures—Gaumont Athletic and Social Club.

British Actors to Film "The Usurper."

"The Castle of Dreams" having been completed, the British Actors' Film Co., Ltd., are, we hear, immediately proceeding with the production of a motion picture version of W. J. Locke's novel, "The Usurper." Mr. Duncan McCrae, who has been producing for Mr. Percy Hutchison, and who has extensive stage and film experience in America, will direct this production.

Lionel Phillips Co.

The efforts put forward by the Lionel Phillips Co. to spread the fame and popularity of British pictures in the film markets of other lands are, we hear, meeting with astonishing success in territories where the productions of this country have been practically unknown. Only recently a popular journal of colonial information published a letter from a reader in South America which grumbled that "here we get nothing but Yankee films, and one gets tired of them."

That complaint is soon to be remedied, however, for the Lionel Phillips Co. have just completed a deal with a well-known South American house by which rights are secured for a large number of British productions, including such famous subjects as "My Lady's Dress," "A Turf Conspiracy," "Keeper of the Door," "The House Opposite," and "A Gamble for Love." The latter two pictures are also to go to Italy, where British films are rapidly growing in popularity, while so representative a picture of British life and sport as "A Turf Conspiracy" is prophesied a warm welcome in Spain. The French market is also developing rapidly, and it is significant that within the last few days the Lionel Phillips Co. has received urgent demands for extra copies of subjects recently purchased.

"The Divine Gift."

An attractive feature at the Empire, Watford, this week, is "The Divine Gift," cleverly produced by Thomas Bentley. The strong cast includes John Tully, Sidney Paxton, Henrietta Watson, and Gipsy Touzeau, a clever actress, who is a great favourite with local patrons of the cinema and theatre.

Phillips.

The Phillips Film Co's announcement that their special Mae Murray attraction, "The Heart of an Actress," will be introduced at the Alhambra on Monday afternoon next, should lead to a heavy demand for tickets. Miss Mae Murray is said to show to great advantage in this new subject, which, under the title, "Her Body in Bond," was a big American success. Kenneth Harlan is her co-star, and a feature of the production is the futurist settings in which, as Pierrot and Pierrette, the lovers make their first appearance in the "play within a play," which opens the film, and which is also by way of being an allegory of the present-day story.

Equitable Film Corporation.

In "Modern Love," featuring Mae Murray, and voted by all who saw it an unqualified success, the Equitable recently commenced a series of trade shows of great importance. It was followed last week by "The Danger Line," featuring "Little Zoe Rae," and the beautiful acting of this child aroused a deal of comment. She has a great gift of expression, and makes all her points with such apparent ease and naturalness as to make the sub-titling almost unnecessary. It is one of the most delightful pictures we have seen for a long while. Equitable's trade show of "Memories," featuring Ella Hall with Emory Johnson, was held at the West End Cinema yesterday. This is the story of a woman with a beautiful daughter and a love for social position. She has to decide between the two. It is this decision that makes all the mystery in "Memories."

Granger's.

Much curiosity has been aroused as to when the first set of the Granger Travel Scenics will be shown. A deal of work has, we hear, been involved in sub-editing and arranging this important series of education without headache films. Many educationalists, who are alive to the immense possibilities of the screen, have already expressed their hearty approval of them. Moreover, Granger's are making arrangements to bring the merits of their Travel Scenics before all those who have the true education of childhood at heart. In a few weeks a showing of the first set of the series will be given to the trade. Their range is very comprehensive, including travels in Japan, a trip across the Rockies with a dog, and a beautiful series of pictures, taken amidst gorgeous seascapes, showing the seal from baby mite until it reaches the seal skin stage.

Western Import.

The Western Import Co. will screen two selected dramas, entitled "The Girl of the Timber-claims" and "Her Excellency the Governor," at the Shaftesbury Pavilion on Friday. "The Girl of the Timber-claims" is a story of pioneer adventures in California's famous "big tree country," and deals with the thrilling adventures of a girl squatter determined to guard her claim against the land thieves, abetted in their rascally scheming by crooked politicians. Constance Talmadge plays the part of the girl homesteader, and the scene where, rifle in hand, she takes her stand at the head of the settlers in a pitched battle between them and the claim-jumpers, is very tense.

"Her Excellency the Governor" is, we hear, another of those plays which give Wilfred Lucas such a good chance to display his abilities as a character actor. Elda Miller plays opposite him, and gives a fine representation of the type of American woman who invades the field of politics with the disinterested service of humanity as her aim.

New Bio.

Rex Beach's famous novel, "Pardners," has been filmed, and will be shown to the trade on Friday next (23rd inst.) at 11.30 a.m., at the West End Cinema. This is an Edison production, featuring Charlotte Walker. New Bio have also acquired the rights of another Pasquali Super production to follow "The Acrobat of Death," entitled "Dare-devil Diana." The trade show of this thriller will be announced shortly.

F.B.O.

Film Booking Offices, Ltd., announce they have just secured from America a new six-act feature in which Evelyn Thaw appears with her son, Russell Thaw, a juvenile actor, who displays considerable talent, and has already won the hearts of the picture-goers in America.

Evelyn Thaw in her latest picture, "Her Mistake," in which she is supported by Lois Meredith, C. Wellsley, and Eugene Strong, plays the part of a simple country girl, living an uneventful life in the Adirondacks, until a young man from New York comes across her path. The stranger becomes involved in a fight with the village bully, and as a result his life is seriously endangered, but he is saved by the heroism of the little village girl, whom he subsequently marries. Her life proceeds tranquilly until she learns that the woman from whom her husband fled the city before has renewed her hold on him. Once again the girl's heroism is called into action, and the climax of the story supplies, we are told, one of the most unique emotional thrills that has ever been presented on the film.

Gaumont Athletic and Social Club.

Final details for the launching of the Gaumont Athletic and Social Club were, we hear, recently concluded. It had previously been announced that the board of directors of the Gaumont Co., Ltd., would help the fund by devoting £100 to help pay the initial expenses. The board also intimated that they were exceedingly interested in the club, and that in addition to promising full official support of the company, the directors would also support it individually. At the meeting of the staff, which carried a resolution to form the club, M. Leon Gaumont was elected president, with Col. Bromhead (managing director), Mr. Reginald Bromhead, and Capt. Wood as vice-presidents.

The club will be run by a strong committee, with Mr. Reginald Bromhead as chairman, and representatives of the Gaumont works, studio, sales department, and film hire service. A ground has been secured outside Boston Manor Station for cricket, tennis, and in the winter football, &c. The programme of the club also includes the holding of socials. Play begins next Saturday, and the secretaries of the various sections are now busy arranging matches. Owing to the size of the Gaumont staff it has been found necessary to appoint secretaries for the various sections of sport, and other film houses should get into touch with Mr. P. G. N. Hammond for cricket, Miss I. Peters for tennis, and Mr. C. Smith for football. Mr. P. C. Stapleton has taken over the responsibility of the general secretaryship of the club.

"Peace With Honour."

On May 15 Pathé Frères gave a very interesting and varied exhibition of films in their Roof Garden Theatre. The first subject screened was their wonderful Peace film, one of the most interesting films ever exhibited, showing the work of our gallant Army, flying men, and Navy. This film is entitled "Peace With Honour." It is about 900 feet in length, and can be delivered to showmen the day Peace is signed.

Pathé.

Baby Marie Osborne's latest play is entitled "Dolly's Vacation," and in this she will be shown to viewers to-day in Pathé's Roof Garden Theatre. It is, we hear, a delightful four-reel comedy drama, in which the star's multitude of admirers will delight to welcome her again.

The announcement of Pearl White in a new serial, "The Lightning Raider," has created much interest in the cinema world. It is, we are told, a marvellous fifteen episode production, with untold thrills and hairbreadth adventures. An all-day trade show has been arranged for London on the 28th instant. Provincial trade shows to follow. The London show will, as usual, be held in Pathé's Roof Garden Theatre, and will start at 11 a.m., running till about 5 p.m.

Broadwest.

Following the very successful private showing of the latest Broadwest production, "Under Suspicion," the film was, we learn, bought at a big figure by Moss' Empires, Ltd. It will be remembered that the leading characters in the film were portrayed by Horace Hunter, Hilda Bayley, and Henry Latimer, with Cameron Carr and Jack Jarman also in the cast.

The scenario for the forthcoming super production of the Garrick Film Co., for which Mr. Thomas Hudson has been secured, and to which we referred last week, has been specially written by Mr. Louis Palgrave.

"BACK TO THE WOODS."

RICH GIRL FINDS HUSBAND AND LOVE IN THE COUNTRY.

Production .....Goldwyn
Type .....Comedy
Stars ..Mabel Normand and Herbert Rawlinson.
Length .....Five Reels
Distributors .....Stoll Film Co.

Pretty and charming Mabel Normand and handsome Herbert Rawlinson are starred in this film. Stephanie Trent, daughter of a lumber king, persuades "pop" to let her be the new schoolmistress in the Lumber Mills village. Stevie finds the new life delightful, especially after meeting Jimmy Raymond, a good-looking author. To provide himself with "copy" Jimmie locks Stevie up in his shack, and performs the "bad man" stunt. Stevie threatens to jump from the window, and on being let into the secret is greatly annoyed. She plays the same trick on Jimmie, who is shot whilst endeavouring to escape. Stevie, however, makes an ideal nurse. The next meeting is in New York, where, imprisoned in a lift by the resourceful Jimmie, Stevie says "Yes" before overcome by lift sickness.

[*See our Film Markings.*]

* * *

"HAPPY THOUGH MARRIED."

SHOWING THAT WRITTEN PRECEPTS ARE DANGEROUS AS A HELP TO THE HAPPY STATE.

Production ..... Ince Paramount
Star ..... Enid Bennett
Type ..... Comedy Drama
Length ..... Five Reels
Distributors ..... Famous-Lasky

Armed with the editorial assurance that the state depicted by the title of this picture was (or should be) attainable, we visited the Super Cinema on Friday last, when a trade show of this film was screened. Stanley Mountjoy marries Minnie Lee. On settling down to married life Minnie comes across a well-known book, entitled "How to be Happy Though Married." She attempts to put some of the precepts contained therein into practice, with disastrous results; but all finishes happily. Miss Enid Bennett gives another clever portraiture in the character of Minnie, the wife, and a very capable cast support her. The atmosphere of comedy is admirably conveyed by the picture, and the lighting and photography are other high-class features of an enjoyable film.

"THE ERA" FILM SUPPLEMENT.

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Knight of the Western Hills was he,
Knight of the Western Plain,
Known by all as Broncho Billy,
He ruled that fair domain.

Swift were his thoughts, yet quicker his Gun,
And always the other man died,
But Broncho was straight to a Pal or his Mate,
And Hell to the blackguard that lied.

To any good Pal, and old or fair Gal,
Old Broncho was just a good sport;
Rode like the wind, and it's true that the kind
O' language he used isn't taught.

But when all's said and done,
The Life that he lead was the best,
For wherever you go, at any film show,
Old Broncho fair whacks out the rest.

C. E. B.

COMING TRADE SHOWS.

LONDON.
Gambling in Souls (Fox), Supper, 11, May 21.
Dolly's Vacation (Pathé), 103-9, Wardour-street, 2.30, May 21.
His Woman (Walker's), West End, 11.15, May 21.
Long Lane's Turning (Jury's), 11, May 22.
The Matrimaniac (West Imp.), West End, 11, May 22.
A Marked Man (Gaumont), Shaftesbury, 11.15, May 22.
String Beans (Famous-Lasky), Super, 11, May 23.
Long Lane's Turning (Jury's), 3, May 23.
Girl of the Timber Claims, &c. (West Imp.), Electric Pav., 11, May 23.
Victory Leaders (Stoll), Alhambra, 3.15, May 23.
Heart of An Actress (Phillips), Alhambra, 2.45, May 26.
Echo of Youth (Granger's), Own Theatre, 11.15, May 27.
When Men Desire (Fox), Alhambra, 3 p.m., May 27.

BELFAST.
The Better Half (Gaumont), Own Theatre, 11, May 21.
My Little Boy (Ideal), Panopticon, 11, May 21.
Salome (Fox), Panopticon, 11, May 23.

BIRMINGHAM.
Burden of Proof (Gaumont), Own Theatre, 11 and 3, May 21.
Without Honour (Western Import), Scala, 11, May 21.
Quinneys' (Granger's), Granger's P.H., 11, May 21.
Law of the North (Famous-Lasky), Scala, 11, May 22.
Fields of Honour (Stoll), Picture House, 11, May 23.
String Beans (Famous-Lasky), Scala, 11, May 23.
Kiss or Kill (Butcher's), Theatre de Luxe, 7, May 25.
Dolly's Vacation (Pathé), Own Theatre, 6.30, May 25.
Men Who Repaid (Fox), Picture House, New-street, 11, May 26.
Turn in the Road (Jury's), Picture House, 11, May 27.
Forbidden Room (Fox), Scala, 11, May 27.
Matrimaniac (West Imp.), 144-5, Suffolk-street, 3.30 and 7, May 28.

BRISTOL.
Hands Up (Pathé), Queen's Hall, 11, May 28.

CARDIFF).
Poppy (Gaumont), Own Theatre, 11.30 and 2.30, May 21.
Quinneys' (Granger's), Granger's Park Hall, 11, May 23.
The Turn in the Road (Jury), Olympia, 2.30, May 23.
Happy Though Married (Famous-Lasky), 16, Priory-street, 3, May 23.
Every Mother's Son (Fox), Imperial Cinema, 11.30, May 23.
Without Honour (West Imp.), Principality Buildings, 11 and 2.30, May 22 and 23.
A Japanese Nightingale (Pathé), Own Theatre, 11.30 and 2, May 27.
Lesson 1 (Gaumont), Own Theatre, 11.30 and 2.30, May 27.
Smiles (Fox), Cinema, 11.30, May 27.

DUBLIN.
Salome (Fox), Carlton, 11, May 21.
Beans (L.I.F.T.), 8, Burgh Quay, 11, May 23.
Poppy (Gaumont), Own Theatre, 11.30, May 27.

GLASGOW.
Hands Up (Pathé), Sauchiehall St. Cin., 11, May 21.
Adventures Among Cannibals (Ideal), Savoy, 10.30, May 21.
What Every Woman Wants (Jury), Own Theatre, 11 and 3, May 21.
Out of the Night (Butcher's), Salon, 11, May 21.
A Marked Man (Gaumont), Own Theatre, 11 and 2.30, May 21, 22, 23.
Wife for a Week (L.I.F.T.), Savoy, 11.15, May 22.
Happy Though Married (Famous-Lasky), Renfield-street), 11, May 23.
Jim Bludso, &c. (Western Import), 182, Trongate, 2.30, May 23.
Man Who Repaid (Fox), Grand Cinema Picture House, 11, May 23.
General Pershing (Fox), Grand Cinema Picture House, 11, May 26.
Shadows (Stoll), Cranstons, 11, May 27.

LEEDS.
String Beans (Famous-Lasky), 24, New Briggate, 11, May 21.
A Leap to Fame (Clarion), Exchange, 2.30, May 21.
The Circus King (Trans-Atlantic), Briggate P.H., 10.45, May 22.
Forbidden Room (Fox), Yorkshire Cinema, 11, May 22.
Successful Adventure (Dispatch), Exchange, 10.40, May 23.
Kiss or Kill (Butcher's), Cinema Ex., 11.45, May 23.
The Midnight Stage (Pathé), Cine Club, 3.30, May 27.
Polly Ann (West Imp.), Bond Plc. Chambers, 11, May 23.
Burden of Proof (Gaumont), Own Theatre, 2.30, May 27.
White Lie (Granger's), Own Theatre, 10.30, May 27.
Thou Shalt Not (Fox), Theatre de Luxe, 11, May 27.
Back to the Woods (Stoll), Kinema Exchange, 10.30, May 27.
Time Locks and Diamonds (West Imp.), Bond-place Chambers, 11, May 27.
Gambling in Souls (Fox), York- nema Exhibition, 11, May 29,

NEWCASTLE.
Jim Bludso (Western Import), 26, Northumberland-street, 11, May 21.
Happy Though Married (Famous-Lasky), Granger P.P., 11, May 21.
Japanese Nightingale (Pathé), 15, Bigg Market, 11 and 2, May 21.
General Pershing (Fox), Private Theatre, 11 and 3, May 21.
The Strong Way (Granger's), Queen's Hall, 11.30, May 22.
Thou Shalt Not (Fox), P.H., Grey-street, 11.15, May 23.
Shadows (Stoll), New Pavilion, 11, May 23.
Arizona (Famous-Lasky), Granger P.P., 11, May 23.
Whims of Society (Phillips), Queen's Hall, 11, May 25.
I Hear You Calling Me (Ruffell's), Queen's Hall, 11, May 26.
The Lesson (Gaumont), Own Theatre, 11 and 2, May 27.

NOTTINGHAM.
Law of the North (Famous-Lasky), Parliament-street, 11, May 21.
King Solomon's Mines (Stone's Mutual), Scala, 11.30, May 21.
String Beans (Famous-Lasky), Parliament-street, 11, May 22.
Playthings (L.I.F.T.), Picture House, 11, May 23.
The Circus King (Trans-Atlantic), New Empress, 10.45, May 21.
Ki s or Kill (Butcher's), Picture House, 11, May 27.
Fields of Honour (Stoll), Picture House, 11, May 26.
A Marked Man (Gaumont), Scala, 11, May 27.

SHEFFIELD.
Ali Baba (Fox), Tivoli, 11, May 21.
Hands Up! (Pathé), Sheffield P.P., 10.45, May 23.
The Lesson (Gaumont), Electra Palace, 11, May 23.
The Forbidden Room (Fox), Clayton's Bio., 11, May 23.
Law of the North (Famous-Lasky), 126, Norfolk-street, 3, May 23.
Changing Woman (Ruffell's), Pic. Pal., Union-street, 11, May 27.

LIVERPOOL.
Kiss or Kill (Butcher's), Kinema Ex., 11, May 21.
Time, Locks, and Diamonds (Western Import), City P.H., 11, May 21.
Three X Gordon—The Drifters (Fuller), Kinema Ex., 11, May 22.
String Beans (Famous-Lasky), Lime-street, Scala, 11, May 22.
The Heart of an Indian (Walker's Pictures), City P.H., 11.15, May 22.
Successful Adventure (Metro.), Cinema Club, 2.30, May 22.
Law of the North (Famous-Lusky), Lime-street, Scala, 11, May 22.
A Midnight Stage (Pathé), 132, Bond-street, 11, May 23.
One Hour (General), Lime-street C.I.H., 11.15, May 23.
One Hour (General), Corn Ex., 2.30, May 23.
A Midnight Stage (Pathé), 34, Paradise-street, 3, May 23.
Thou Shalt Not (Fox), City P.H., 11, May 26.
Strong Way, 1 (Granger's), Scala, 11.15, May 26.
Strong Way, 1 (Granger's), Kinema Ex., 2.30, May 26.
Dolly's Vacation (Pathé), Own Theatre, 11 and 3, May 27.
Long Lane's Turning (Weisker's), Kinema Ex., 11, May 27.

MANCHESTER.
The Lesson (Gaumont), Own Theatre, 11 and 2.30, May 21.
Time, Locks, and Diamonds, &c. (Western Import), St. Mary's-street, 11 and 2.30, May 23.
Thou Shalt Not (Fox), Oxford-street P.H., 11, May 21.
Midnight Stage (Pathé), Own Theatre, 11 and 3, May 21.
Changing Women (Ruffell's), Market-street, 11, May 21.
Three X Gordon (Fuller), Deansgate, 11, May 21.
Burden of Proof (Gaumont), Own Theatre, 11 and 2.30, May 21.
String Beans (Famous-Lasky), 26, Fennel-street, 11 and 2.30, May 21.
Midnight Stage (Pathé), 15, Deansgate, 11 and 3, May 21 and 22.
Successful Adventure (Metro.), Cinema Club, 2.30, May 21.
Midnight Stage (Pathé), Own Theatre, 11 and 3, May 22.
Gambling in Souls (Fox), Private Theatre, 11 and 3, May 22.
Time, Locks, and Diamonds (Western Import), St. Mary's-street, 2.30, May 22.
Heart of the Sunset (Stoll), Deansgate, 11, May 23.
Bonnie Mary (New City), Cinema Ex., 11 and 2.30, May 23.
Without Honour (West Imp.), St. Mary's-street, 11 and 3.30, May 27.
Early to Bed (Phillips), Kinema Ex., 2.30, May 27.
A Marked Man (Gaumont), Own Theatre, 11 and 2.30, May 27 and 28.
Dolly's Vacation (Pathé), Own Theatre, 11 and 3, May 28.
Pitfalls of a Big City (Fox), P.H., Oxford-street, 11, May 28.

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"Heart of the Sunset."
"The Heart of the Sunsea," the latest Rex Beach story in the Stoll-Goldwyn Star Series, goes upon its provincial tour after careful re-editing. The film, we hear, is now much quicker in action, and, without losing any of its punch, gets well home.

"Once to Every Man."
Stolls will show at the London Opera House, at 11 o'clock, on May 30, "Once to Every Man." The story tells of a young man who, misjudged in his native village and disbelieved by the girl he loved, left home and went to the metropolis to make good. An old friend told the lad that a chance came once to every man, and Denny Bolton, determined that when he was offered the opportunity, he would seize it. Flash Hogarty, a boxing expert, gave him the chance, and in a great fight with Jed the Red, the light-weight champion, he won. Rarely, we hear, is such a fight seen on the screen.

"The First Men in the Moon."
Messrs. Gaumont's trade show of "The First Men in the Moon" will be held at the New Gallery Kinema on Thursday morning, May 29, at 11.15 a.m. sharp. As the demand for tickets is already very great, exhibitors who have not yet received an invitation card are advised to write in for one without delay.

Howells' Films.
Mr. Harry R. Smith asks us to correct an error which crept into the advertisement of Mr. David P. Howells in our last issue. Correspondents will kindly note that the telegraphic address is "Davhowfil, Westrand, London," and not "Howellfilm," which is the New York cable address.

CAMDEN TOWN HIPPODROME.
SUMMONSES DISMISSED.
At Clerkenwell Police Court on Wednesday, the Hippodrome (Camden Town), Ltd., were summoned for using the premises of the Hippodrome, High-street, in contravention of conditions upon which the licence relating to the premises had been granted by the L.C.C., under the Cinematograph Act, 1909, with regard to the gaslight and the accompanying of children by adults. Mr. Greenwood prosecuted.

Evidence was given at the first hearing of the case by an L.C.C. inspector, who visited the premises, and who stated that he found lights out. In the gallery there were 150 children unaccompanied by adults.

For the defence evidence was given to the effect that the children were accompanied to the Hippodrome by adults, and left at the entrances.

Mr. Bros, in giving his decision on the first offence, said he did not suppose there was much danger, but the evidence showed that the lights were out on this particular occasion. He should be satisfied by the defendants paying the costs of the summons, 2s.

With reference to the second summons Mr. Bros said: I feel myself bound by the Halifax case that these proceedings are ultra vires. The only doubt I had was with regard to the question of the depth of the stairs. But it seems the County Council have licensed this part of the place, and they must take the consequences. The summons is dismissed, with 2 guineas costs.

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"THE ERA" FILM SUPPLEMENT.

CHILDREN'S KINEMA MATINEES.

EDUCATION AND ENTERTAINMENT.

Any scheme to bring into practical use the educational facilities of the moving picture is worthy of the warmest encouragement, and a hearty welcome is therefore to be extended to an organisation which is devoted solely to the work of providing for children pictures of educational value. It is called the Quality Kinema, and its headquarters are at 6, Gloucester-mansions, Cambridge-circus.

Interest is now generally recognised as essential in all successful teaching, and on this account the kinema is fast becoming one of the most important twentieth-century mediums for the dissemination of knowledge.

There is no escaping the fact that it is to-day moulding the characters of, practically speaking, the entire population of the British Isles. To a great extent the kinema-goer forms his opinions on what the screen shows him; from it he takes his ideas of right and wrong, his conceptions of life and its meanings.

Kinema in the School.

Until now little or no attention has been given to providing kinema programmes at all suitable for the child mind. On this account the protected children of the "better classes" in this country have been denied experience of the marvel and delight of this wonderful triumph of Edison's inventive genius. The marked educational advantages of the kinema have been denied them, and they have been strangers to the mental expansion and exhilaration enjoyed by children in other lands where the educative function of the film screen is very largely recognised by its adoption as an integral part of the school equipment.

In the school of the near future it will be as impossible to conceive of a schoolroom without a film screen as it is now to think of a school without a blackboard.

Matinées for Children.

Meanwhile the promoters of the Quality Kinema, which was established in 1914, are doing their best to provide in other places what is lacking in the schoolroom, and are organising matinées for children in every available building all over the kingdom, taking care to supply programmes that are at once entertaining and educational. They have enlisted the support of the leading educationalists and of the London County Council, by whom each film is passed before taking its place in the programme.

L.C.C. Private View.

The latest addition to the curriculum is "Fabiolo," of which a special private view was given at Pathé's Roof Garden on Friday before the Education Committee of the London County Council, Members of Parliament, and other distinguished visitors, who expressed the highest approval of the film.

Interviewed at the close of the performance, Captain Haydon Guest, M.D., L.C.C., who is well known as a prominent member of the Council, was enthusiastic in praise of the film. "I think it a most splendid production," he said, "and from the educational point of view extremely useful. I shall certainly suggest to the Educational Committee that the schools under the control of the L.C.C. shall be recommended to take their children to see it when the picture comes to their district.

"I should like to see more of those educative subjects produced, and look forward to the day when our schools and universities will be provided with healthy, airy theatres specially built for the exhibition of films. There is, I am sure, a great future for such pictures."

Further particulars of the aims of the Quality Kinema will be furnished on application to Mr. Alfred Weldon, at 6, Gloucester-mansions, Cambridge-circus.

"THE LAW OF THE NORTH."

A STORY OF A GREAT FEUD.

Production ..... Thos. Ince
Stars ..... Charles Ray and Doris Lee
Type ..... Drama
Length ..... Five Reels
Distributor .... Famous Lasky Players

Shown at the Shaftesbury Pavilion yesterday, was a great Northern film production. Commandant Montcalm, known as the Eagle, of the trading post St. Pol, sentences Cæsar Le Noir to take the Lone Trail, for an offence against one of the squaws. In revenge, Le Noir stabs the Commandant, and takes away Virginie, the young daughter, who loves him. Alain de Montcalm, the son, is away, and meets Therese Le Noir, a kinswoman of Cæsar, and brings her back to the Fort with him.

His discovery of the murder turns his love for Therese to hate, and giving her to one of the Indians, he sets forth in pursuit of Le Noir. Arrived at the Fort with his followers, he sees Le Noir stab Virginie and make his escape with his team. Alain follows. Meanwhile Therese has escaped and tries to make her way through the snow. She is picked up by Alain, and love conquering hate, Le Noir is left to be overcome by the wolves. It is a splendid production, finely acted by Charles Ray as Alain, and Doris Lee as Therese. The photography reaches a very high level indeed, and the film will add another success for this firm.

'BOSTON BLACKIE'S LITTLE PAL.'

CROOK UNITES ESTRANGED PAIR.

Production ..... Metro
Type ..... Drama
Star ..... Bert Lytell
Distributors ..... Wand Films

"Boston Blackie's Little Pal" is an absorbing story of a fascinating gentleman burglar. Bert Lytell, as Boston Blackie, does some very good work and has a sunny smile and strong personality.

Blackie, a refined crook, "plants" Mary, his sweetheart, in the home of the wealthy Wildings as nurse to little Martin. Husband and wife lead a life of unhappiness, and Mrs. Wilding decides to go away with the tempter, Donald Lavalle. The same night Blackie attempts to open the safe. He is interrupted by the little boy, and risking capture, stays with the child till he is asleep. Mrs. Wilding gives Lavelle her jewels, meaning to join him later. Because of the child, however, she alters her plans. Learning that Lavelle has never seen Wilding, Blackie gains possession of the jewels by a trick, and sends the cad packing. By means of a telegram he unites husband and wife, and then ponders whether he shall return the jewels to his little pal or keep them himself.

(See our Film Markings.)

A Correction.

In our last week's issue, Jury's film, "What Every Woman Wants," was headed in error "What Every Woman Knows." Artistic Films, Limited, remind us that they hold the rights of a picture with the latter title, and that it has been released for some considerable time.

NOTICE TO ADVERTISERS

The charges for Displayed Film Advertisements in "THE ERA" are as follows:—

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47, Gerrard Street, Shaftesbury Avenue, London, W.

A FILM ACTOR'S CONTRACT.

THE VALUE OF A STAGE NAME.

In the Chancery Division, on Monday, Mr. Justice Astbury tried an action by the Hepworth Manufacturing Co., Ltd., against Mr. Wernham Ryott, of Richmond Hill, for an injunction to restrain defendant from using the pseudonym of "Stewart Rome" for any purpose whatever and from "dancing, acting, performing, or otherwise posing for the purpose of being photographed," and from exposing or advertising photographs of himself, and from announcing his dance, act, performance, or other appearance under such pseudonym. Defendant pleaded that the agreement under which he was sued was in restraint of trade.

Mr. Frank Russell, K.C., said the action was brought to enforce contractual rights existing between plaintiffs and the defendant. Plaintiffs were engaged in the manufacturing of films for reproduction by cinema theatres, and for that purpose they got together by agreement in their employment a stock company of performers who from time to time went to different *locus in quo* where the necessary out-of-door scenery might be obtained. They sold for a time or outright the right to reproduce the films to a renter, who was a middleman between the producer of the film and the exhibitor of it. For that purpose it was the custom of the plaintiff company in nearly every case to get their performers to act under a pseudonym, and they advertised their performers under their pseudonyms. One of the terms of the contract which the performers entered into was that, ceasing to be employed by the plaintiff company, they should cease to use their pseudonym. The defendant, who had been what might be termed a legitimate actor, said he was minded to take up film acting, and he entered into an engagement with the plaintiffs, originally in 1913. Who were entitled to the credit of the invention of the nafe "Stewart Rome," counsel was not sure; defendant said he invented the "Rome" and the plaintiffs the "Stewart." He had never performed under that name before, nor had anybody. From time to time the agreement with him was renewed, and the agreement in question was dated Oct. 29, 1915. Mr. Rome was a very efficient performer, and there were numerous films in which he took part. His salary was £7 a week, and in the subsequent agreement it was £8, but while the latter was running he was really paid £10 a week. In the course of the 1915 agreement he was called up for military service, and he was originally employed making munitions. On Feb. 9, 1919, in the "Weekly Dispatch," there appeared an announcement that "Mr. Stewart Rome, who used to be with the Hepworth, will, when demobilised, go on the permanent staff of the Broadwest Co. as juvenile lead." Mr. Rome had not denied that he was the inspiration of that paragraph.

His Lordship: Is that wrong according to the agreement?

Mr. Russell said that using his pseudonym was a breach of it, and he claimed the right to be advertised by his new employers under that pseudonym. There was a list of stars advertised in the "Cinematograph and Lantern Weekly" by the Broadwest Film Co., and among the names were Mr. Stewart Rome and Miss Violet Hobson. The latter had been doing what plaintiffs complained of with regard to Mr. Rome, but she, being a lady, the plaintiffs had taken no action in her case. Mr. Rome was entitled to use his undoubted talents as he liked, and this was the only restraint put upon him. Plaintiffs had the only films in which Mr. Rome appeared. They had a "corner" in Stewart Rome films. Counsel concluded by remarking that Mr. Rome might not have reached the pinnacle of fame of Mr. Charlie Chaplin, but he might yet do so.

Mr. Cecil Hepworth, of the plaintiff company, in giving evidence, said they had manufactured some hundreds of films, and Mr. Ryott had acted in thirty-one. They granted rights to use a film in a particular territory for three years. The name of "Stewart Rome" was a valuable asset to the plaintiffs. They spent £4,000 to £5,000 in advertising their stock company.

Cross-examined by Mr. Hastings, witness said he did not think it would matter much to Mr. Ryott if he was put back in the theatrical world as John Smith.

Do you mean to say that if a man is known to the public by a particular name it does not much matter to him if he is not allowed to use that name again?—I do not think it matters.

Is not the name everything to an actor?—No, it is personality.

Would he not get very much less money if his name were taken away?—I do not know.

You admit this agreement does give you some hold over your employees?—Yes.

Do you not think it is a monstrous agreement to ask an artist to sign?—No.

In reply to further questions witness said the Barker Motion Photography Co. and the B. & C. Co. had similar agreements with their employees. The life of one of these films varied from one year to ten years. He would like to take Mr. Ryott back. He did not know that he was earning £20 a week with the Broadwest Co.

Mr. John Wm. Smith, managing director of the Barker Motion Photography Co., said their agreements with their employees contained a similar clause to the clause in question.

Mr. Patrick Hastings, K.C., opening the defence, said this contract was in restraint of trade. The question at issue affected both the legitimate actor and the cinema actor. Until Mr. Hepworth went into the witness-box people in the theatrical profession were under the impression that their acting-name was of value to them, and it was a surprise to them to hear that it was not. It was not putting it too high to say that this contract, if interpreted as plaintiffs desired, was a slave-driving contract. It would keep their actors tied hand and foot at practically any salary, and if they left shorn of their name, which was largely the source of the money they earned, their value in the world would be much less.

Mr. Ryott, giving evidence, said he had been in Australia and lived in the bush, but it was hardly accurate to say, as had been said, that he was bridge-builder, bushman, and farmer. He was an actor before going to Australia. He came back in 1913 and was engaged by the plaintiffs at £5 a week. His acting-name was of value to him in his profession.

Do you get known to the public by your name?—Well, by my work, but my name appears on the programme.

In reply to further questions, witness said he was second in a competition for the best British film actor with 140,000 votes. He wanted to go back to the Hepworth Co. after leaving the Army, but at a six months' agreement. He did not hear from them when he wrote to them, and he entered the service of the Broadwest Co. at £20 a week.

Mr. G. B. Samuelson, of the Samuelson Manufacturing Co., said if the term in question in this contract was inserted in his company's contracts he would expect to find it difficult to obtain artists. The defendant was one of the best film actors, and it would damage him if he were deprived of his pseudonym.

The case was resumed on Tuesday, when after hearing further evidence his Lordship said he would give judgment in a day or two.

A VERY UNUSUAL FILM.

ACTRESS PLAYS THREE DISTINCT CHARACTERS.

It is not often that one finds an actress capable of playing three distinct parts in one drama, and that with equal success in each. This is what Violet Mersereau accomplishes with real brilliance in "Together," a new photoplay which the General Film Renting Co. are showing to-morrow (Thursday, the 22nd) at the New Gallery. In this strong romantic drama Violet Mersereau plays the part of Laura, and in one scene is actually engaged in a fight with herself in the part of Larry! Further she also appears as the mother at

MISS VIOLET MERSEREAU.

the same time as Laura and Larry are present.

This most ingeniously photographed film contains, besides these novelties, some fine acting, amongst beautiful settings. It is certainly a film which no exhibitor in London and district should miss. "Together" will be screened at 11.15 prompt, and arrangements have been made to accommodate the large attendance which is expected. At a little later date the General Film Co. will have some very interesting announcements to make regarding their forthcoming enterprises, the extent of which is considerable and far-reaching.

"The Rebellious Bride."

Dainty Peggy Hyland, Fox's captivating little British star, will be seen at the Super Cinema on May 28th at eleven a.m., when Fox are presenting her in "The Rebellious Bride. This is said to be a delightful romance of a maid of the mountains, and Peggy as the rebellious bride who, after refusing the man chosen for her by her grandfather, is forced to marry the first man she meets, will charm the hearts of all who see the picture.

Cinemas' Aid to Hospital Funds.

A visit to the Great Northern Central Hospital will this week be screened (by kind permission of the managements) at the following Cinema Theatres: Central Cinema, Wood Green, Monday, Thursday, and Saturday; Palladium, Wood Green, on Wednesday afternoon and evening; at on Wednesday afternoon and evening; and the Electric Coliseum, Harringay, Thursday, Friday and Saturday. Collections in aid of the hospital fund will be made. The amount collected to date is over £38.

London Film Co.'s Newest Activities.

Thomas Bentley, the London Film Co.'s producer, is so far ahead with his plans that even the title of his first film is settled. It is called "The Minstrel's Daughter," but it has nothing on earth to do with the gentlemen who used to walk about twanging a lute under the window of their loved one. There are minstrels, otherwise singers, in all ages, but the one who gives the title to the Thomas Bentley film is of a very modern description, and to the average eye there is nothing in his circumstances that would make for romance. Yet beauty comes in the person of his daughter, and this most important part is being entrusted to the London Film Co.'s newest recruit, Joyce Dearsly.

This lady has had a thorough training for the screen, and has been content to wait until she knew her job before she expected to play the leading parts which her talents and looks entitle her to.

Now she has come into her own, and the people who direct the fortunes of this big firm are, we hear, not likely to have "missed their guess" in allocating a responsibility for which their new leading lady was not fitted.

"THE HEART OF A ROSE."

A YOUTHFUL FILM STAR.

In our last week's issue we gave some interesting particulars of a film star of the near future—a real "find" made in connection with the new Grenville Taylor production, "The Heart of a Rose," a five-reel subject by Mr. Langford Reed. Miss Stella Muir is the lucky little lady, and at the Barker Studios, Ealing Green, where the concluding scenes of the production are being completed, we were given an opportunity of seeing the young actress at work.

A pretty, vivacious girl of seventeen, with expressive eyes, and an evident appreciation and understanding of her art, Miss Muir is called upon during the progress of the picture-play to portray a child and a young woman, and the varying phases of the characters were cleverly and effectively shown. This is, we understand, Miss Muir's first grown-up part; that she has had considerable experience as a film actress is obvious by her command of expression and ease of manner, and her future will be watched with much interest.

Mr. Grenville Taylor, who has given her a two years' contract at a weekly salary running well into double figures, is very enthusiastic of the young actress, who is evidently very happy at her work at the studio. Indeed, her only regret when we saw her one day last week was that she could not go for a dip, for she is an expert swimmer. Miss Muir is also very clever with her needle, making all her own costumes.

Mr. Douglas Payne, the leading man in the production, will be remembered as the original Knight in "The Miracle," and "The Heart of a Rose" is the twenty-eighth picture he has featured in. The producer is Mr. Jack Denton, and we saw an example of his patience, perseverance, and tactfulness in the taking of a scene which is to represent a vision of the Manger. Included in the happy family at the studio are some delightful youngsters who, when not required for a scene, romped about the grounds, or gather posies of buttercups and daisies, which they presented to their elders, with whom they are great favourites. Mr. Grenville Taylor tells us that he hopes the film will be ready in a month or five weeks.

ASHLEY'S NEXT BIG SUBJECT
ISRAEL ZANGWILL'S
THE
"MELTING POT."
"Zangwill's Best Play."—*The Globe.*

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

OPEN MARKET.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
July 7 ..	Mixed Tales	Star	Comedy	1[illegible]	6¾	B
July 7 ..	All Bets Off	Transatlantic	Comedy	900	6¾	B
July 10 ..	The Hole in the Wall ..	Transatlantic	Comedy	900	6¾	B
July 10 ..	The Transatlantic Screen Magazine	Transatlantic	Interest	700	6¾	D
July 10 ..	The Quest of Happiness ..	Transatlantic	Drama	900	6	B

EXCLUSIVES.

June 30 ..	The Circus King	Transatlantic	Serial	18 Ep.	9¼	C.B.
Oct. 30 ..	The Forbidden Room ..	Fox	Drama	4500	9	B
Nov. 19 ..	Pitfall of a Great City ..	Fox	Drama	4775	9	B
Dec. 22	Happy Tough Married ..	Ince-F.P.L.	Comedy	—	8¾	D
Not known	King Solomon's Mines ..	I.V.T.A.	Drama	—	9¼	D
Not known	The White Lie	Granger	Drama	5000	8¾	B
Not known	The Leap to Fame	Renters	Drama	5000	8¾	B
Not known	The Danger Line	Equitable	Drama	5000	9	D
Not known	The Lion and the Mouse ..	Vitagraph	Drama	6300	8¾	B
Not known	Chump and Cops	Vitagraph-Big V.	Comedy	2000	8½	B
Not known	Corian e Come Here.. ..	Pathé	Comedy	2000	8	B
Not known	The Midnight Stage.. ..	Pathé	Drama	5000	9¾	C.B.
Not known	Victory Gazette	Pathé	Interest	—	9	D
Not known	Sadie Goes to Heaven ..	F.B.O.	Comedy	5000	8½	B
Not known	Adventures Among the Cannibals	Ideal	Interest	11000	10	D
Not known	My Sweetheart	Artistic-Paramount	Drama	5000	9¾	D
Not known	Heart of the Sunset .. .	Stoll-Goldwyn	Drama	5000	8¾	B
Not known	Billy's Predicament ..	Parson-Stoll	Comedy	3000	9	D
Not known	Back to the Woods	Goldwyn-Stoll	Comedy	—	8¾	B
Not known	Master of My Fate	Transatlantic-L.I.F.T.	Drama	—	8¾	B
Not known	Under Suspicion	Broadwest-Moss	Drama	5000	8¾	B
Not known	Boston Blackie's Little Pal..	Metro	Drama	—	8½	B
Not known	Heart of an Indian	Clune Walker	Drama	5000	10	D

NEW BIO EXCLUSIVES

NEXT
Rex Beach's Famous Novel,
"Pardners."
5 Reels.
Featuring CHARLOTTE WALKER.
WEST END CINEMA,
FRIDAY, MAY 23rd, at 11.30 a.m.

WATCH FOR
"DARE DEVIL DIANA."
(Pasquali Super Production.)

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F. R. GRIFFITHS. . . . Managing Director.
1-5, Cecil Court, W.C. 2.

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Louis Raemaekers, Esq., writes:—"Your 'De Reszke' Cigarettes are very nice indeed."

Martin Harvey, Esq., writes:—"Mr. Martin Harvey has tried your 'De Reszke' Cigarettes and he and his friends find them 'tip-top.'"

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THE ERA

ESTABLISHED 1837.

WEDNESDAY, MAY 21, 1919.

THE PRESENT-DAY THEATRE.

The Drama under Discussion.

FOR the first time for five years the toast of "The Drama" was honoured on Sunday at the festival of the Royal General Theatrical Fund, the annual dinners of which were suspended for the duration of the war. At these banquets the custom has been for some distinguished friend of the profession to propose the toast of "The Drama," and for some representative member of the calling to reply. Questions concerning the drama were thus brought up and disposed of to the best advantage by speakers qualified to express an opinion. But since the voices of representative people have been silent, other voices of more or less importance have been raised, and weird views expressed, in discussions on the state of the drama.

An Acton vicar, for instance, made the assertion the other day that "England is being fed to the teeth with sexual plays." Mr. BERNARD SHAW finds the present-day theatre in a predicament. He holds that while from the commercial aspect the prospects of the theatre are rosy, from the artistic point of view its position is extremely disheartening, the chief reason beng attributable to the fact that none of his plays are at present on view. Mr H. A. JONES is pessimistic to a degree. For him the theatre holds no hope. He can discover only "sodden vulgarities and imbecilities, flagrant indecency, and flaming licentiousness" in our national drama.

To sum up the chorus of condemnation one is forced to the conclusion that there is nothing good in the English stage, nothing worthy of distinction. When, therefore, a distinguished foreign dramatist, over in London to gather impressions of the theatre here, favoured us with a request for guidance as to what plays he should see in order best to achieve his object, we turned with misgiving to our list of attractions fearing that we might not find in the number sufficient plays creditable to the British stage as would make up a week's theatre-going. We were agreeably reassured. Not only could we find six productions worthy of the prestige of the theatre, but we found that those which were unworthy were considerably in the minority, and that we might conscientiously have handed him the list untouched with the conviction that he would carry away nothing very detrimental to the traditions of the British stage.

Silencing Detractors.

In this view we are supported by no less eminent a personage than SIR JOHNSTONE FORBES-ROBERTSON, who declares that during the whole of the forty-two years he was connected with the profession he has heard a lot about the decadence of the stage. At the present moment he finds that there are no fewer than twenty legitimate plays running in London, so that to argue that the drama was in any way on the decline seemed to him highly unreasonable, and that on the whole London was marvellously well served in the matter of theatrical entertainments.

The speeches at the festival on Sunday revealed no sign that the theatre was even entering upon the period of decay. SIR J. BLAND SUTTON, who proposed the toast of "The Drama," betrayed no anxiety with regard to its health. Indeed, he devoted his speech to proving it to be good for the health of others—a sedative to the tedium of those who toiled and moiled, quite apart from its high educational and instructive value. The truth is that the theatre is giving of its best in times that are abnormal, and managers are fully alive to the fact insisted upon by Miss LILIAN BRAITHWAITE, who responded to the toast, that the highest ideals, in union with the most artistic aims, bring the most successful results in the long run.

SKETCHES I'VE TURNED DOWN.

AMATEUR AUTHOR'S OUTRAGEOUS IDEAS.

By ALFRED LESTER.

The number of suggestions for sketches which come through the post to me is amazing. Very few, however, are good; many are indifferent, and most are bad—indeed, really too awful even to consider, not to say produce.

For instance, not very long ago a man suggested I should play the part of an undertaker in a sketch he had written. I would have to be engaged in making a coffin on two tressels by knocking nails into pieces of elm. And, in the sketch, I was to use words which indicated that my trade had slackened since doctors had been "demobbed." I was to complain at having no custom, and, at the end of the sketch, a woman would rush on to the stage and say, "Please, sir, my husband has been blown up." I had to say, in a soliloquy, "Ah! At last I have got a job," and (loudly) "Where is the corpse, missus?" "Oh!" she would say, "It has not come down yet." Naturally I turned down the suggestion.

An Omnibus Novelty.

Another suggestion brought to me was that I would be able to produce a "scream" by impersonating a 'bus conductor, and having a real 'bus on the stage. This, too, was absurd, as there would be the difficulty of getting a real live 'bus owing to the scarcity of these essentials for transport. I wondered, also, whether I would not have to knock down a side of the wall of any music hall at which I was showing to allow the 'bus to get on the

MR. ALFRED LESTER.

stage. I told the man to go home and write a sketch about elephants; then I would be able to get a few of them. The man's idea of the 'bus scene was that I should have a novelty—that I should have fresh passengers every night, inviting the audience to come up and have a ride. A distinct novelty!

And a third suggestion was a crocodile scene. I would have to buy a large glass tank and get six or seven crocodiles to put in it. "Have you got any crocodiles to lend me" I asked the author. When he replied in the negative, I told him I would think over the proposition and let him know my decision. I haven't seen him since. I suppose next time he will suggest I do a stunt with performing fleas.

An Avalanche of Words.

These are three instances only out of scores which have reached me from time to time—outrageous ideas all of them. It is a great pity some people haven't anything better to do than to write such trash and send such foolish suggestions to comedians. But even so-called sketch-writers who have brainy ideas are not able really to understand what is required. Words, words, words, thousands of them! That seems to be the slogan. Words sufficient for a show beginning at 6.30 and ending at midnight. Amateurs make a mistake in the construction of sketches. They do not realise that a three-act production should be boiled down into a 20-minute act. In an ordinary full-night play, just as the curtain goes up, the butler walks on, puts coal on the fire, arranges the newspapers on the table, puts straight the cushions on the armchair, clears away some glasses, and then says, "Eight o'clock and master not yet home." Theatre audiences will stand it; the play can stand it; but you cannot do it in a music hall sketch. You have got to get "right there" at once; otherwise you will not have any time left for the best parts.

More Scope in America.

Some of the most outrageous characters are illustrated in sketches I receive from the would-be famous playwrights. These characters ought to be sent across to America, for there comedians have more material to work upon because of the cosmopolitanism of the country. They have more scope for character acting. But in England we have only the dialect man, the Cockney, the Scotchman, and the Irishman—nobody apparently plays a Welshman, as he may offend Mr. Lloyd George! We have got so few characters in this country to portray. America is brimful of character studies

The Laugh That Failed.

Have you ever heard of the laughter that made me sad—in fact, got me the sack? It happened in this way. I played in a drama once some years ago. I took the rôle of the pathetic old man. I had a big dying scene representing the deck of a ship. I had to go on deck and bewail my fate. The ship was going down, and I was the only man left. This I was to say amidst storm effects—thunder and lightning and the creaking of timbers. Following the big scene, it was usual to lower the lights for a moment to enable a front cloth to be lowered representing a cabin between decks. The lights were then turned up, and I had to continue bemoaning my fate. Almost immediately the audience began to titter. Was there something wrong with my wig, I wondered. The more I grieved over my plight, the more the audience laughed. Towards the end of my pathetic speech I happened to glance at the cloth which had been lowered, and found that, instead of representing a cabin it portrayed a peaceful country village. To try to save the situation I said spontaneously, "Thank God, it is only a dream." I got a bigger laugh than ever from the audience, however, who showed no sympathy with my resource. When I got off the stage the manager, instead of commending me for my ingenuity, gave me my notice! That was the biggest laugh I ever got without intending to do so.

A Kindly Lion!

I remember one time that La Fayette's performing lion broke loose from its cage behind the scenes. The attendant was not to be found, and a terrible situation arose. The lion roamed about the stage, smelling the actors' grease paint, perhaps. Finally, the attendant was discovered, and, when told what had happened, he said, "Leave him to me." He employed the services of two or three stage hands in an endeavour to overpower the lion. The animal roamed from room to room, and, in the end, was located in a dressing-room which was on a level with the stage, it having pushed the door open with its nose. In the room was a charwoman cleaning the window, with her back to the lion. Realising what serious consequences might result if the woman was made aware of her danger, the attendant said to the stage hand, "Ssh! Be quiet, or the lion will frighten the life out of her if he gets angry." At that moment the charwoman turned round, saw the lion, and said quite coolly, "Don't you bring that thing in here. I 'ite 'em." The lion was so disgusted that he went back to his cage!

FIRST NIGHTS OF THE WEEK.

Palace Revue "Re-hitched"—The Perennial "Belle."

"HULLO AMERICA!"

Revised Edition, Presented at the Palace on Saturday, May 17.

A revision of a revue usually means the addition of a song or two and a change of costume for the chorus. The "re-hitched" version of "Hullo America!" presented by Sir Alfred Butt at the Palace on Saturday, is to all intents and purposes a new show. Mr. Raymond Hitchcock, who had a hearty reception from the crowded house, has brought over with him two original artists in Miss Francis White and Mr. William Rock. The methods of this entertaining couple are something quite fresh to an English audience. Miss White is at her best in the diverting child studies with which she is provided. In front of a huge slate she sings a number of amusing little songs; with Mr. Raymond Hitchcock as a perfect joy of a father she appears most convincingly as a baby in long clothes—a most knowing infant with a wonderful squeal; and in a gorgeous setting this clever little person is seen in the part of an Americanised Chinese girl. The last scene is probably the best thing in the revue, and both Miss White and Mr. Rock—who gave an exquisite little study of an old Chinaman—were loudly applauded. Miss White is almost as successful in her straight songs and dances, and made a vivacious leader of the Jazz Band in the final scene.

Among the other items are a burlesque of an Oscar Wilde play, which is not quite up to Mr. J. Hasting Turner's best form, but which was made the more entertaining by being acted in the so-called Russian Ballet manner; and an amusing pair of skits upon the familiar subject of the "Eternal Triangle," first as an Englishman imagines it happens in France, and secondly as a Frenchman thinks it happens in England. The latter was very well acted by Mr. Will West, Miss Violet Blythe, and Mr. Raymond Hitchcock. Better than either of these, however, was the altogether delightful and inconsequent scene, "Outside a French Café." This happens mainly in French, and nothing in the show is funnier than Mr. Stanley Lupino's acting as the bewildered and aggrieved waiter. Mr. Lupino, indeed, kept the house roaring with laughter all the time he was on the stage.

Mr. Raymond Hitchcock's particularly intimate comedy style will be even better when he has adapted it to a large house. One of his most popular contributions was a revival of "All Dressed Up and Nowhere to Go," which brought down the house in the last scene. A charming addition to the cast is Miss Cora Goffin, who made a pretty and girlish figure as the "heroine." Her light soprano voice was heard to advantage in some old and new songs. Miss Iren Magley continues to delight the eye with her dancing, and Miss Marjorie Essex the ear with "Nelson's Day" and other numbers. Mr. Wilbur Lenton is excellent in what is left of Mr. Nares's original part and Mr. George Moore is to be commended for some entertaining character studies.

The spectacular side of the revue has been improved by the inclusion of the Eastern Temple scene, which is an attractive background for some exquisite dresses. The ensemble dances by the Palace Girls are among the most entertaining things in the revue.

Manchester's Municipal Opera.

The question of the new Opera House offered by Sir Thomas Beecham to Manchester has been discussed once more in reference to the probable site. It is taken in conjunction with municipal requirements relating to the various departments of the Town Hall, but the Opera House would be quite separate from such extensions. If the ground now under discussion be taken for the various projects, it would give the Opera House a frontage exactly opposite the Midland Hotel, in the very heart of theatreland. The selection is not yet confirmed, but the position appeals to theatre goers as ideal.

Demobilised.

Among the recently demobilised is Mr. Leslie Hamilton, who has just finished 3½ years in the Navy. Previous to joining up he was on tour with "The Quaker Girl," in which he played an aristocratic part and acted as general manager.

"BELLE OF NEW YORK."

REVIVAL AT THE LYCEUM.

Twenty-one years have obviously not been sufficient to exhaust the popularity of "The Belle of New York," for its reception on Saturday evening last at the Lyceum Theatre was almost equal to the vociferous welcome it obtained when originally produced at the Shaftesbury in 1898. Memories of Edna May, Phyllis Rankin, Harry Davenport, and E. J. Sullivan leapt to the mind as the famous old musical comedy made its progress, and one easily recalled the vivid impression made on that now very distant first night by the extraordinary American story, its eccentric characters, the energy of the chorus, and the tunefulness of the score. London at that time had never seen anything like "The Belle of New York," and, as a matter of fact, it has never seen anything very much like it since. It is certainly a tribute to the merits of the play to be able to say that on Saturday last, the first night of the fourth revival of the show in the West End, one thoroughly enjoyed the performance from beginning to end. Familiarity in the case of "The Belle of New York" does not make for indifference, for the story always seems fresh and entertaining, and the music is ever a delight. The play on this occasion has been produced by Mr. Joseph R. Tate, under the supervision of Mr. J. Bannister Howard. Mr. Howard has long been associated with "The Belle," and it was his company, of course, that was responsible for the last revival, also at the Lyceum in 1914.

A Melodious Belle.

In the title-rôle on this occasion is Miss Edith Drayson, who looks the part of the demure Salvation lassie extremely well, and also sings very sweetly. Cora Angelique, Queen of Comic Opera, is played in dashing style, with any amount of vigour and good humour, by the handsome Miss Lily Edwards. Fifi, the little Parisienne, is cleverly and prettily acted by Mlle. Richotte, and her singing of "When We Are Married" and "La Belle Parisienne" provided some of the most artistic work of the whole evening. Kissie Fitzgarter is an attractive and energetic little person in the hands of Miss Lily Gullick.

Miss Alison McLaren throws herself heart and soul into the fine little part of the Pell Street girl, Mamie Clancy, and has an admirable vis-à-vis in Mr. Johnnie Schofield, jun., as Blinkey Bill. The work of these two members of the company approaches very closely indeed to that of the original American company as regards the atmosphere they created and the pace at which they take their work. Mr. Alec Fraser has been seen before, of course, as Harry Bronson, and is as successful as ever; and as old Ichabod Bronson Mr. Harry A. Meymott manages to combine excellent comedy with charm of manner. Mr. Laurence Caird, too, is familiar in the West End in the part of the Polite Lunatic, and he again gives a very clever performance. The Polite Lunatic offers a magnificent chance to a character actor, and although Mr. Caird's performance is not quite so intense as that of one or two actors we have seen, it is, perhaps, more in keeping with what is, after all, a light entertainment. Mr. Walter Uridge extracts a good deal of humour from the rôle of Kenneth Mugg, and Mr. G. H. Asquin is well cast as "Doc" Snifkins. The Portuguese Twins are neatly played by Messrs. Charles Leverton and Tony O'Brien. One or two new numbers, of the "Jazz" variety, by Mr. Herman Darewski, have been interpolated in the score with great success. The play is well staged and beautifully dressed, and, judging by its reception on Saturday, should remain the attraction at the Lyceum for months to come.

A Tortoiseshell Relic.

Mr. Dudley Beresford, the poet and dramatist, has presented a photograph of the tortoise that was hit by shrapnel during an air-raid to the Imperial War Museum, and has received the following from the curator:—"Dear Sir,—I beg to acknowledge your letter of the 9th inst. enclosing the very interesting photograph of your tortoise. It will be a most unique record for our photographic section." Mr. Beresford proposes to give the animal itself to the museum when it is dead.

AS YOU LIKE IT.

Versaille—the "piece" which even actors want to come off.

* * *

The Theatrical Grade: A.A.

* * *

So "The Belle of New York" is here again. We shall never hear Belle's Knell!

* * *

Harry Tate refers cheerily to his "Taterplane." Hope it won't become a totter-plane!

* * *

Tate says, by the way, that he once met a man named Cotton at the Needles. Get the thread?

* * *

After many postponements, "Kissing Time" has come at last—and all the players hope for a long engagement.

* * *

Summe Productions: Thirst Nights.

* * *

Now that Carrie Tubb has joined the ranks of Clara Butt, will a Barrel oblige?

* * *

"Sessue Hayakawa," says a report, "is a Japanese actor of parts." Of course. Don't all actors act parts?

* * *

Yet another news report is headed, "Victory at Exeter." I didn't know it had gone on tour yet.

* * *

The Winter Garden pit—"Going Up."

* * *

Says Henry Arthur Jones: "The stage is hebetated with feculent, phthisicky, and ribaudred tomfoolery." Phthow thphawful!

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C. 2). — "The Boy," 8. Wed., Sat., 2. Gerr. 2645.

AMBASSADORS (West-st., Shaftesbury-av.).—"Us," 8.20. Tues., Fri., Sat., 2.45. Gerr. 4460.

APOLLO (Shaftesbury-av.).—"Oh, Joy!" 8. Tues., Fri., Sat., 2.30. Gerr. 3243.

COMEDY (Panton-st.). — "Tails Up!" 8.15. Mon., Fri., Sat., 2.30. The Cuvillier Concerts. Gerr. 3724.

COURT (Sloane-sq.).—"The School for Scandal," 7.45. Weds., 2.15. Tues., Thur., 3 p.m. Gerr. 848.

COVENT GARDEN OPERA HOUSE.—Royal Opera, 8.30. Sat., 2.30.

CRITERION (Piccadilly-circus).—"Our Mr. Hepplewhite," 8.30. Tues., Thurs., Sat., 2.30.

DALY'S (Leicester-sq.).—"The Maid of the Mountains," 8. Tues., Sat., 2. Gerr. 202.

DRURY LANE (Catherine-st., W.C. 2).—Cyrano de Bergerac, 8. Wed., Sat., 2.30. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane).—"The Man from Toronto," 8. Tues., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-sq.). — "The Lilac Domino," 8.15. Mon., Wed., Sat., 2.15. Gerr. 3527.

GAIETY (Strand, W.C. 2).—"Going Up," 8. Mon., Wed., Sat., 2.15. Gerr. 2780.

GARRICK.—"The Luck of the Navy," 8. Mon., Wed., and Sat., 2.30.

GLOBE (Shaftesbury-av.). — "Victory," 8.15. Wed., Sat., 2.15. Gerr. 8722.

HAYMARKET (Haymarket, S.W. 1). — "Uncle Sam," 8. Wed., Thurs., Sat., 2.30, Reg. 6030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 7.30. Mon., Wed., Th., Sat., 2.15. Gerr. 1777.

KINGSWAY.—"Judith," 8. Weds., Sats., 2.30.

LONDON PAVILION (Piccadilly-circus). —"As You Were," 8.20. Wed., Sat., 2.30. Gerr. 3886.

LYCEUM.—The Belle of New York, 2.30 and 7.30. Gerr. 7617.

LYRIC.—"Romeo and Juliet," 8. Weds., Sats., 2.15. Gerr. 7482.

NEW (St. Martin's-lane, W.C. 2).—"The Chinese Puzzle," 8. Mon., Thurs., Sat., 2.30. "Time to Wake Up," Tu., Wed., Fri., 2.30. Reg. 4466.

OXFORD (Oxford-st., W., 1).—"In the Night Watch," 8.30. Mon., Wed., Sat., 2.30. Mus. 1740.

PALACE (Shaftesbury-avenue).—"Hullo, America!" 8. Mon., Wed., Sat., 2. Gerr. 6834.

PLAYHOUSE (Charing Cross). — "The Naughty Wife," 8. Thurs., Sat., 2.30. Gerr. 3970.

PRINCE OF WALES' (Coventry-street, W. 1).—"Fair and Warmer," 8. Wed., Thurs., Sat., 2.45. Gerr. 7483.

PRINCE'S. — "Monsieur Beaucaire." 8. Wed., Sat., 2.15. Gerr. 3400.

QUEEN'S (Shaftesbury-avenue). — "The House of Peril," 8.15. Wed., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-street, W. 1). — "Cæsar's Wife," 8.15. Thurs. and Sat., 2.30. Gerr. 3855.

ST. JAMES'S (King-street, S.W. 1).—"Eyes of Youth," 8.30. Wed., Sat., 2.30. Gerr. 3903.

ST. MARTIN'S (West-street, W.C. 2).—"The Very Idea," 8.45. Tues., Fri., Sat., 2.30.

SAVOY (Strand, W.C. 2).—"Business Before Pleasure," 8. Wed., Thurs., Sat., 2.30. Gerr. 3366.

SCALA.—"The Black Feather," 8. Mon., Wed., Sat., 2.30. Gerr. 1444.

SHAFTESBURY (Shaftesbury-avenue).—"Yes, Uncle!" 8. Wed., Sat., 2. Gerr. 6666.

STRAND (Strand, W.C. 2).—"Scandal," 8. Wed., Thurs., Sat., 2.30. Gerr. 3452-3.

VAUDEVILLE (Strand, W.C. 2).—"Buzz Buzz," 8.15. Tues., Thurs., Fri., Sat., 2.30. Gerr. 3815.

WYNDHAM'S (Charing Cross-road).—"The Law Divine," 8.15. Tues., Wed., Sat., 2.30. Reg. 3028.

VARIETY THEATRES.

ALHAMBRA (Leicester-square).—Serge Diaghileff's season of Russian Ballet, 8.30. Wed. and Sat., 2.30. Gerr. 5064.

COLISEUM (Charing Cross). — Loie Fuller's Midsummer Night's Dream, Wilkie Bard, Alfred Lester, Albert Toft's "Makers of History," Dorothy Forster, Gresham Singers, 2.30 and 7.45. Gerr. 7541.

HIPPODROME (Leicester-sq.).—"Joy-Bells," 2.30 and 8.30. Gerr. 650.

PALLADIUM (Argyll-street, W.).—Ruth Vincent, Geo. Lashwood, Ella Shields, Geo. Mozart, Daisy Dormer, Percy Honri, Bert Errol, Stella Girls, Torino, Dippy Diers and Flo Bennet, Lois Barber and Percy Darling, 6, 8.45. Gerr. 1004.

VICTORIA PALACE (Victoria Station, S.W. 1).—Two Rascals, Talbot O'Farrell, Will Evans, Austin Rudd, 6.15, 8.50.

THEY SAY——

That Genevieve Ward never eats more than three ounces of meat a week.

* * *

That Ruth Vincent once aspired to be an aviatress.

* * *

That Doris Keane is in favour of opening museums on Sunday.

* * *

That Harry Tate is genuinely enthusiastic over flying, although he doesn't relish "air-pockets."

* * *

That Clara Butt is six feet one inch in height.

* * *

That Gladys Unger wrote her first play when she was eleven.

* * *

That Sir Henry Irving gave Gladys her first disappointment by returning the play.

* * *

That Mme. Melba, after her rentrée at Covent Garden, took home two cabfuls of flowers.

* * *

That Tom Burke can sing equally well in French, Italian, and German.

* * *

That Fannie Ward possesses a finer collection of jewels than any other actress.

* * *

That George Robey doesn't think he's funny on the films.

* * *

That Sir Thomas Beecham has written some operettas which we may presently hear.

THE VARIETY WORLD.

Changes in "Hullo! Paris!"—Music Hall Artistes and Railway Rates—Serious Accident to Popular Comedienne.

"Hullo, Paris!"

The changes which Sir Alfred Butt will shortly be making in his revue at the Palace, Paris, will include the introduction of Mr. Maurice Chevalier, who was so successful at the Palace in London in "Hullo! America," and the alteration of several of the English scenes into French ones, as Sir Alfred finds that in his anxiety to give an Anglo-French show he has rather accentuated the former to the detriment of the latter.

M.H.A.R.A. and Railway Conference.

The Executive Committee of the Music Hall Artists' Railway Association have arranged to hold a conference with the theatrical representatives of the principal railway companies on Tuesday next (Mr. Bransby Williams, the president, presiding), when the question of restoring the pre-war rates for luggage will be considered, and the date of the abolition of the 50 per cent. increase on fares will be discussed.

"Babs" in Serious Motor Accident.

Babs, of Beatie and Babs, the clever and popular artists, met with a serious accident whilst motor-cycling near her home at Chiswick on Saturday evening. Babs was turning a corner when a motor-car came along, and in endeavouring to avoid it she ran with considerable force into a wall, was thrown off the machine, and sustained severe injuries to her head, arms, and legs.

At the time of writing we learn that the popular comedienne shows definite progress towards recovery. She was sufficiently conscious yesterday morning to feel the pain of her extensive injuries. These include a severe gash at the back of the head, and a fractured wrist, the latter disclosed by X-ray examination on Monday, and numerous bruises and contusions. The engagement of Beattie and Babs at the Ardwick Empire, Manchester, for the present week has, of course, been cancelled. Among the host of inquirers concerning the condition of the sufferer have been Miss Ellen Terry and Sir Oswald Stoll. The family wish to express their grateful thanks for the wide sympathy shown.

Sir Oswald Stoll.

On Monday the King received at Buckingham Palace a number of knights bachelors who figured in the New Year Honours List, and bestowed upon each the accolade of knighthood, when they had been severally introduced by the Home Secretary. Among those who attended for the ceremony was Sir Oswald Stoll.

Church and Stage.

At the annual vestry meeting of St. Peter Mancroft, Norwich, one of the churchwardens, in proposing the re-election of the verger and referring to the many beauties of the church and their compelling attraction for visitors, said on one occasion he saw the verger showing the Archbishop of York round the church, and his next visitor was Miss Marie Lloyd, the queen of the music hall stage.

Darkey Syncopated Entertainers.

Mr. Andre Charlot will, in a few days' time, start a series of twice-daily shows at the Queen's Hall, of an American coloured syncopated orchestral and vocal entertainment. There are 36 of these darkey artists—24 instrumentalists and 12 singers. Mr. Charlot tells us that they evolve some marvellous melodies.

Revue Producer's Record.

A glance at Mr. Gus Sohlke's record is sufficient proof that he is entitled to regard himself as a mascot where revue is concerned. "Hullo, America! Re-Hitched," which he has staged for Sir Alfred Butt at the Palace Theatre, is his 75th production in this country. Only one of this number failed. Commencing his professional career at the age of 16, Mr. Sohlke's has, we hear, 644 productions to his credit. He has had as many as seven entertainments running simultaneously in Manchester. Between now and Christmas Mr. Sohlke is under contract to stage a dozen musical productions, including five pantomimes.

Demobilised.

Mr. Cecil S. Lewis, late manager of the Palace, Brislington, Bristol, has been demobilised after two years' service with the A.S.C. Cinemas, France. Previous to his Bristol career Mr. Lewis was manager for Mr. Fred Ginnett for a considerable time. He also played for Claude Ginnett, Fred Karno, Sybil Arundale, Wal Pink, &c. During his service in France he met several well-known performers.

Brighton Hospital Matinée.

Brighton Hippodrome matinées organised by Mr. W. H. Boardman have already earned large sums for local charities, and the claims of the Royal Sussex County Hospital and the Brighton Royal Alexandra Hospital for Children are to be recognised by a matinée on Thursday, June 26. Mr. Walter de Freece and Mr. H. J. Preston are actively associated with the effort, and a monster programme of star artists is promised.

Death of Teddy Almonte.

Memories of a famous troupe of pantomimists will be recalled by the death of Teddy Almonte, who passed away on Thursday last. Deceased, who was 70 last month, was a member of the well-known Almonte Troupe, who appeared at the Alhambra, and travelled Australia and the Continent. One of Teddy's last engagements was with Mr. Fred Kitchen's "All Eyes" company. The funeral will take place at 10 o'clock to-day at Tooting.

Dan O. Scott.

Dan O. Scott, who has been starring in C. C. Rolls' "Pamela" company, on tour, terminates his engagement this week, and returns to the London halls with his single act. Dan has in active preparation a new act by D. MacLean, entitled "A Steady Job."

Turn Working by Aeroplane.

Artists working East Ham and Brixton twice nightly occasionally miss their turn at one hall, which is not surprising when the distance between is realised. This week Van Hoven is working these halls. On Monday he managed both halls in time, but as Van likes a little leisure with his many friends between the shows, he tells us that in order to get this recreation he has offered a record fee if a certain aviation company will undertake to supply a machine to fly the trip. This means that Van will need a car at each end to meet him at a convenient spot for landing. If the deal comes off Van Hoven will be the first artist in the profession to work his turns by aeroplane.

Guy Graham.

That clever comedian, Guy Graham, was in town recently, following his engagement in "Ocean Waves." Our readers will recall the brilliant double act of Guy and Grahame, and that Lieut. Guy Struthers made the great sacrifice early in the war. Mr. Graham is seeking another partner for his appearance in variety, when we are promised a show somewhat different to the former act. We understand that Mr. Graham will next be seen in "Mr. Manhattan," which starts at Southampton on June 30.

A Popular Manager.

A complimentary benefit was accorded Mr. W. Gibson Bradley, the energetic manager of the Alhambra Theatre, Belfast, recently, when the house was crowded. Although Mr. Bradley has been manager of this theatre for only a comparatively short period, he has become very popular with all classes, and proof of this was evidenced when the staff and friends presented him with a handsome dressing-case and well-filled wallet of Treasury notes. The presentation was made on the stage by Mr. Barney Sullivan (of Rosario Players). Mr. Bradley suitably acknowledged the gifts.

Presentation to J. H. Oakden.

On the conclusion of a very successful week's business recently the Great Raymond presented Mr. J. H. Oakden, the manager of the King's Theatre, Dundee, with a magnificent Louis Seize drawing-room clock as a souvenir of a happy engagement.

Talbot O'Farrell for America?

A deal is written about the invasion of American acts, but the American booking offices are very busy just now trying to persuade London stars to make the trip. We hear the popular Irish entertainer, Talbot O'Farrell, is now considering a big time offer. Talbot is at the Victoria Palace again this week, being his twelfth visit in two years—sufficient proof of his popularity here. His reception on Monday evening, when he introduced some new numbers, was of the heartiest.

Mr. C. H. Johnston.

Mr. C. H. Johnston, formerly assistant manager at the Portsmouth Theatre Royal, has been appointed assistant manager to Mr. Alfred Beaumont, at the Portsmouth Hippodrome. Mr. Johnston, who served three years in the Royal Field Artillery, enjoys a wide popularity by reason of his geniality and readiness to be of service.

Fred Duprez in New York.

On Thursday last Fred Duprez landed in New York, and a cable to hand tells us that he has already received two big offers to remain there for the season. Fred, however, must return here in time to play Mr. Manhattan, which opens at Southampton on June 30. By the way, if Fred carries out all the commissions for his many friends on this side he will need a dozen large trunks.

Alfredo Coming Back.

Alfredo, the vagabond violinist, who has been entertaining the Army of Occupation in and around Cologne, and who is now at Biarritz, returns to England on June 2, opening at the Grand, Birmingham. Al will be away in the provinces for three months on the Moss' Tour.

Robert Bell Back Again.

After four years' service, principally with the Machine Gun Corps, with which he went through some hard fighting, but came out without a scratch, we are pleased to see Mr. Bell back again in Ernest Edelsten's office, where he will be glad to see old clients.

Joan Hay at the Palladium.

On Monday next that popular vocalist, Joan Hay, will make her reappearance at the Palladium, when we are promised some new songs and new dresses. This week Joan is one of the bright features of the bill at Clapham.

May and Francis.

At the Grand, Clapham, this week, those eccentric entertainers, May and Francis, in "black and white," are making the first appearance on the L.T.V. tour, and will be seen in town for three months. They have just concluded a successful tour of the Conrolling Halls, and have a full-date book till 1921.

Hal Bert.

Following his very successful run in revue at the Vaudeville, where he played for two years, Hal Bert is now appearing on the L.T.V. Halls, and is this week at the Kilburn Empire. He has three fine new numbers, "Misfortunes," "Topsy Turvy," by Will Hyde, and "I'll be Up in the Morning Early," by Chas. Collins.

Sisters Reeve.

At the New Cross Empire last week the talented Sisters Reeve did very well with two well-chosen numbers, "Love Me while the Loving is Good," and "Anywhere in the World with You," which they sang delightfully. They have been engaged by Harry Burns for his panto., "The Forty Thieves," next season.

J. C. Glass.

At East Ham this week J. C. Glass is making a big hit with that fine chorus number "Lil Liza Jane." We hear that he has written a new song for the Versatile Three, entitled "Hear those Wedding Bells," which is going very well.

Christine Roy.

That delightful singer, Christine Roy, is doing very well at Finsbury Park Empire this week with the two popular numbers "Night of Romance" and "The Ship of Love," and her song at the piano meets with much appreciation. Next week Miss Roy goes to the London Opera House.

Four Clever Sisters.

The Faire Four Sisters, the talented young daughters of Jo Jo Webb, deputised at the Coliseum last week for the Egbert Bros., where their delightful entertainment of music and recitation met with great success, their playing on the English concertinas being greatly admired.

An Experienced Manager.

The new manager at the Ayr Pavilion, Mr. Charles Gascoigne, has behind him a big record of experience in the variety world. He was for many years with the famous Livermore Brothers, of Court Minstrel fame, and acted as their manager at Bristol for 16 years. During that period he had the fine record of collecting over £2,000 for charities and over £600 for Crimean and Indian Mutiny veterans.

Jack Williams's Enterprise.

Mr. and Mrs. Jack Williams, the successful pilots of the two big revue crafts, "Lights Up" and "Clicked," are to be congratulated upon the success achieved by these smart shows. It is intended to form a revue repertoire company, commencing August 4, with six entire changes of shows, each revue a production run upon the same principle as the touring opera companies. Such an enterprise is well worthy of support, and undoubtedly Mr. Jack Williams realises what the public require in the matter of revues.

A Clever Sketch-Writer.

Mrs. Alicia Ramsey, who, in collaboration with Rudolf de Cordova, wrote so many sketches and dramatic episodes for the variety houses—especially at the London Hippodrome—has been turning out some full-grown plays in America. W. A. Brady tells us that he has just acquired from Mrs. Ramsey, and has brought here, a thrilling melodrama, entitled "Eve's Daughter." This clever lady is also writing extensively for the American variety, or "vaudeville," stage.

The Martinis.

The Martinis are making a great success at the Hippo., Nottingham, this week, with their latest American Jazz dances. They go to the Regent, Salford, next week, their fourth return visit.

"The Crooked Way."

"The Crooked Way," by Walter Barray, is being produced at the Theatre Royal, Woolwich, this week. A strong cast includes Mr. Charles W. Dockwray, who recently starred as Timothy Adams in Harry Vernon's "A Double Escape."

Music Hall Ladies' Guild.

At the request of Lady Tree the Music Hall Ladies' Guild gave a very successful concert at King George's Hospital last Friday. The committee wish to thank the following artists for so kindly giving their services:—Mr. Tudor Davies, Miss Ethel Royston, Miss Enid C. Griffiths, Mr. Lionel King, Miss Irene Bruce-Green, Mr. Cyril Avondale, Miss Ella Zenby, "La Petite Ziska," Mr. Fred Wildon, Miss Victoria Ashley and her sisters, Mr. Fred Milburn and Mrs. Kenward Johnson.

Mrs. Walford Bodie is thanked for her yearly subscription of one guinea.

Children's, women's, and men's clothing is urgently needed; also footwear.

New Theatre for Northwich.

We understand Mr. Pat Collins has bought a piece of land with 60ft. frontage to Witton-street, Northwich, on which he intends to build an up-to-date theatre and picture hall, plans of which are now well in hand. Mr. Collins hopes to start building operations in the very near future.

B. Feldman and Co. Numbers.

Maisie Ayling is at Southend Hippodrome this week singing "Have a Smile" and "How Yer Gonna Keep 'em Down on the Farm" in refreshing style. Hippodrome audiences are showing their delight in hearty applause.

P. McCarthy reports success with "Tears are the Twilight of Smiles" (Harry Collman) and "All the World Will be Jealous of Me."

Peter Bernard is featuring "When the Bees Make Honey" in his usual successful way.

Haig Bros. and Ryan are making a great hit with "How Yer Gonna Keep 'em Down on the Farm?" A big song this, which gains by such featuring as this accomplished trio give it.

Daisy Dormer is at the Palladium this week scoring heavily with Feldman songs, chief of which is the big number, "California and You."

Marjorie Fulton, at Camberwell Palace, was applauded for rendering "Have a Smile" in captivating style.

Dainty Doris has a winner in "Rock-a-bye Your Baby with a Dixie Melody," a number she works with considerable charm.

Star Music Co. Numbers.

The Star Company's premier ballad, "When Love Peeps in the Window," is already in great demand. It is being featured on the halls by Lilian Byrne, Kathleen Starling, Sisters Reeve, Ethel Casteldini, Ada Maddox, and others. It has also been taken up by the principal concert artists, who will be making a special feature of it this season.

Gertie Gitana is featuring with much success the already popular chorus song, "Why Didn't You Tell Me?" This number will undoubtedly be one of the outstanding hits of the year.

Daisy Dormer, who is appearing at the Putney Hippodrome this week, receives an ovation nightly for her rendering of the great chorus number "Down in Virginia." This song is a worthy successor to her wonderful hit of last year, "My Tennessee, is that You Calling Me?"

G. H. Elliott has in study for immediate production a new novelty chorus song by J. P. Long and Maurice Scott, entitled, "Where the Blue-Eyed Marys Grow."

Jen Latona is a big hit at the Palace, Hull, and gets "right home" with the charming "Kiddie" song, "The Wedding in Fairyland."

DEATH OF SYD LE FRE.

The deepest sympathy will be extended to Mr. and Mrs. Albert Le Fre in the terrible bereavement they have sustained by the death of their son Sydney (Sydney Harold De Voy), who expired on Thursday as the result of injuries sustained in a motor accident the previous Sunday. The young man, who was only 23, was on his way to Shoreham on a motor-cycle to meet the members of his family, when a motor-car coming in the opposite direction collided with him, and he was heavily thrown. He was taken to the Cottage Hospital at Horsham, where he lingered till the following Thursday without recovering consciousness, and died in his mother's arms.

A curious feature of the sad tragedy is that Mr. Le Fre was himself motoring in the neighbourhood, and was held up by a puncture. His son Percy went back to the garage to get another tyre, and there heard about the accident to a motor cyclist, but was unaware until the following morning that the victim was his brother. Mr. Le Fre sent to London at once for a specialist, but he could give no hope of his son's recovery.

[*Photo, Hana.*

THE LATE SYD LE FEE.

Young Sydney was the chief comedian of "The Latest Craze," a revue successfully produced at the Hippodrome, Derby, on April 28. He had several other successes to his credit. He joined the Army soon after the outbreak of war, and was a first-class driver in the Motor Transport.

The funeral will take place on Thursday from 49, Upper Tulse Hill at 12.30, reaching Nunhead at 2.15. The arrangements are in the hands of Mr. Dunkley.

Syd Le Fre was a member of the Proscenium Lodge of Freemasons, which his father founded, and of the Chelsea Royal Arch Chapter.

The Late Willie Benn.

Mrs. Willie Benn and family wish to thank all friends for their kind sympathy in their bereavement. Also the following for the beautiful flowers received:—Mr. and Mrs. John Dalton (daughter and son-in-law), Mr. and Mrs. Straws (daughter and son-in-law), Mr. and Mrs. Richard Benn (son and daughter-in-law), Mr. and Mrs. Smith, Mr. and Mrs. Young, Mr. and Mrs. Jones, Mr. and Mrs. Gammon, Mrs. Young and family, Dr. and Mrs. Councell, Mr. and Mrs. Shrimpton, Mr. and Mrs. Seaborn, Miss Garrett, Fred Baugh, Miss Flora Cromer and Chas Reed, Mr. Chapman, Mr. Dance, The Terriers, The Chelsea Lodge, Palace (Maidstone) staff, Mr. H. Link, Mr. W. Hellyer, Mr. R. Wilder, Miss Watson and Miss White, Miss East (Secretary), Mr. Devereaux, Major Hill and family, Walter Inge, and Mr. and Mrs. Edwards.

Pickwick's Drive Through London.

An unexpected sight was witnessed in the West End on Friday, when Mr. Pickwick, in the person of Mr. Bransby Williams, travelled by four-horse coach through London. The drive was arranged by the Eccentric Club to draw attention to the matinée given at the Empire yesterday in aid of the Club's Rest Home for Soldiers. Mr. Pickwick was accompanied by Sam Weller (Mr. John Le Hay), Tony Weller (Mr. Roy Byford), Mr. Snodgrass (Mr. Frederick Arthur), Mrs. Bardell (Mr Bruce Green), Mr. Winkle (Mr. Leon Zeitlin), Solomon Pell (Mr. Leon Salisbury), Tupman (Mr. Charles Flynn), and the driver, the Hon. Slumkey (Mr. Horace Smith).

"The Demon Driver."

There are still about a thousand patients in the Bristol war hospitals, so that professional artists visiting the Western Metropolis are not demobilised as far as concerts to the wounded are concerned. Mr. Thomas Lawrence has earned for himself the title of "The Demon Driver," as he has motored parties to nearly 3,000 concerts free of charge, and has shaken hands with most of the leading lights of the profession.

Herman Darewski Co. Numbers.

Florrie Forde is equipped with several very big Darewski songs just now. One of the finest of these is "Isn't It Nice To Murray and Harry Gifford. She has other very excellent material in "Hey Ho, Jazz it with Me," "Hold My Hand! I've Got the Wind Up," and "Kelly, I'm Glad to See You Back."

That eminent composer, Dorothy Forster, aided by several talented assistants, is presenting a very fine act at the Coliseum this week, which proves much to the liking of patrons of this popular house. Several of Miss Forster's recent compositions have been published by the Darewski firm.

Ella Shields, who is at the Palladium this week, has no fewer than three new songs, all published by Darewski's, namely, "Where, Oh Where did you Find the Lady?" "I'll Stick to London Town," and "They're Turning Park Lane into Flats."

Rosie Lloyd, who is at Camberwell Palace this week, has added the new American lisping song (an answer to the popular "K-K-K-Katy") entitled, "Thtop your Thuttering Thammy," to her repertoire.

MY MUSIC HALL TOUR.

AN EXCELLENT PROGRAMME AT THE PALLADIUM—MORE IMITATIONS WANTED—JOYOUS MOMENTS AT THE ALHAMBRA.

You probably know the story of the enterprising tailor who put a notice in his window running, "The best tailor in this town," and was countered by a rival notice across the way, "The best tailor in this street." Bearing the point of this in mind, I shall apply no narrow limits to my praise of the Palladium, but shall describe the programme as one of the best and most consistent in the kingdom. If the manager of any other hall takes offence at that, all I can say is he must have a peculiarly sensitive skin or guilty conscience.

At the Palladium.

The Palladium programme includes Wilkie Bard, George Mozart, Tucker, George Lashwood and Marie Dainton. George Lashwood sang his popular number, "Dolly," and a song, descriptive of the trials of sea-sickness; and Wilkie Bard gave us "When the Bugle Calls"—an excellent song, quite in his best vein—and also his amusing and clever sketch entitled "The Bathing Machine Man."

I was glad to see Marie Dainton again. Her imitations are remarkably good, particularly those of Marie Lloyd, Vesta Tilley, "Gaby," and Ruth Vincent. Only a few weeks ago, on my last visit to the Palladium, I heard Ruth Vincent sing the very song Marie Dainton now parodied. There was a difference, admittedly but not very much. At one moment I closed my eyes, and the illusion was perfect.

Why do we not get more imitations on the halls? They are comparatively rare nowadays, but I have never yet seen a good imitation go flat. Have actors and actresses grown more thin-skinned of late, or is the new generation harder to imitate? My hat off to Marie Dainton, in any case. May she imitate long and prosper.

Tucker, the singing violinist, was tremendously popular. He has an extraordinary voice, which is always doing surprising things and refuses to be bound by the usual rules of compass. His singing scored even more than his playing to-night, and the song that "fired the spark" was "In the Land of Beginning Again." It is a tuneful song with a happy sentiment, and I could not help wondering, when applause always greeted the refrain, "Let us learn the lesson of forget and forgive," whether the audience had stricken Europe in mind and was touched by the magic of the singer's haunting voice.

I readily forgave George Mozart for doing all his old stunts, because he did them so remarkably well. And, besides, he did some new ones, too. His lightning sketches of different types, during and after the armistice, were very amusing, and the man about to be called up who suddenly lost his limp on Nov. 11 was greatly relished.

Rennie and Roxburgh played better ragtime on their 200 tin cans than I have ever heard on anybody else's tin cans; Lois Barker and Percy Tarling sang some amusing songs; Kathleen O'Hanlon and Theo Zambouni electrified the audience with their dancing; Percy Honri played well on his concertina; and the unique D'Ormondes, on their unique bicycles, justified all the good things I have written about them in the past. And now, having said so much, let me hie to the Alhambra for a few all too brief minutes, and all too short paragraphs.

At the Alhambra.

The Russian dancers, at the Coliseum, were good. The Russian dancers at the Alhambra are better. They gave three ballets, "Carnaval," "The Good-Humoured Ladies," and "The Fire Bird," the last being described as a new production. I recall having seen it, however, when the first Russian dancers took London by storm some six or seven years ago. The best description of "The Fire Bird" is to say that it is a fairy story visualised, and that it loses none of its imaginative qualities in the process. You do, indeed, seem to dream the Russian ballet, and come away rubbing your eyes.

Neither Karsavina nor Kyasht were in the programme, but both Lopokova and Tchernicheva danced in all three ballets, and when one is watching them one asks for no more. The popularity of the Russian dancers is emphasised in many ways, and I may here mention three. The first is shown in their packed houses. The second is shown in their prolific bouquets. And the third is shown in the absence of smoke from the auditorium. "Patrons are invited to refrain from smoking as far as possible," says the programme. A few ignore the suggestion—but very few.

EXTRA TURN.

M.H.A.R.A. Agencies.

The members of the Music Hall Artistes' Railway Association are informed that the following changes have been made in the list of provincial agencies, and they should apply to the addresses given below in reference to obtaining the reduced fares:—Barnsley—Mr. Steve O'Shea, Wine Shades Hotel; Darlington—Mr. W. H. Alderson, Greyhound Hotel; Edinburgh—Mr. Wm. Orr, Waverley Variety Agency, 34, St. Andrews-square; Hitchin—Mr. P. A. Brown, Playhouse Theatre; Newcastle-on-Tyne—Miss Betty Baker, M.H.A.R.A., Offices, 65, Thornton-street; Rotherham — Mr. Will Hope, Market Inn, Moorgate; Sheerness—Mr. Will Aynesworth, Stage Manager, Hippodrome.

"Dilly Dally."

"Dilly Dally" is the title selected by Jack Williams for his new revue, which will be produced June 2, at the Hippodrome, Darwen.

"Little Miss Mufti."

"Little Miss Mufti," a revue in five scenes, presented by Messrs. Corri and Sennoi at the Portsmouth Coliseum this week, is decidedly witty, and is a merry show. The music is pretty, and the dresses artistic and unique. The company responsible for its clever representation includes Deane Tribune, Cora Lingard, Mabel Lamont, Vincent Lawson, and Frederick Leigh. There is plenty of good comedy, and an augmented orchestra is under the direction of Jaques Sennoi. The entire show is good, and goes with plenty of swing.

The New Tivoli Building.

In its pre-music hall days the Tivoli was a restaurant—with a famous lager-beer saloon. Now, in addition to its proposed new cinema theatre form, it will again have a restaurant. It seems likely to be quite a tip-top "Tiv.," with a rollicking roof garden, where a band will be in attendance and refreshments will be served.

"ERA" SPECIAL DRESS DESIGN.—NO. 16.

THE BUTTERFLY.—A SUGGESTION FOR A FANCY DRESS.

ABOVE we publish the sixteenth of a series of suggestions for costumes suitable for Choruses, Revue Artistes, Variety Artistes, Concert Party Artistes, or Fancy Dress Balls, drawn by "The Era," designer.

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2	Down in Virginia	Chorus Song
3	Why Didn't You Tell Me?	Light Ballad
4	Sporty Boy-ee	Light Comedy
5	Oh! Billy	Soubrette
6	Hello There, Flanagan	Chorus Song
7	Give Me Your Love For Keeps	Ballad
8	Idaho	Novelty Chorus Song
9	Where the Blue Eyed Marys Grow	Novelty Chorus Song
10	A Great Big Plonking Kiss	Comic
11	I Like a N'Arf a N'Apple	Comic
12	Diana and Her Piano	Light Comedy Rag

TO MUSICAL DIRECTORS.

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THE LONDON MUSIC HALLS.

THE COLISEUM.

At the Coliseum on Monday Mr. J. Rowland Sales presented a unique attraction entitled "Makers of History," living statuary depicting the world's great fighters for justice and freedom, designed and produced by the well known sculptor Albert Toft. The characters shown include H.M. King George, the King of the Belgians, Viscount Jellicoe, Sir Douglas Haig, Mr. Lloyd George, Marshal Foch, M. Clemenceau, President Wilson, Admiral Beatty and others. There are two full stage sets, viz: "A Corinthian Gallery," painted by Joseph Harker and Walter Hann, and an interior set representing "Westminster Abbey," painted by Geo. R. Hemsley.. It is a fine patriotic piece of excellent living portraiture.

A newcomer here this week is Wilkie Bard, whose well-known and clever contributions to the mirth of the music halls needs no fresh commentary; the Gresham Singers in their excellent entertainment of fun and melody from highly popular solos. As is also Ernest Hastings in his humour and music at the piano. Halma is a wonderful dancing juggler with his startling tricks. Fisher and Lea, in modern songs and dances, tell us all about Phœbe and her jazzing proclivities, and give a very bright exhilarating piquant turn and dance cleverly and gracefully. Miss Dorothy Forster, the well-known composer-pianist, in songs and musical numbers of her own composition, supported by Miss Eleanore Paget, Mme. Alice Elieson, Miss Margot Tomlins, and Alfred Cunningham, contribute an altogether charming and artistic turn concluding with a delightful rendering of "I Wonder if Love is a Dream."

"A Shepherd's Dream," arranged to Mendelssohn's music of "A Midsummer Night's Dream," is produced here for the first time in England by Miss Loie Fuller's Sylphs, and is distinguished for its wonderful colour effects and dancing. Alfred Lester, assisted by Buena Bent, is seen in "Simpson's Stores."

WOOD GREEN EMPIRE.

Mr. Ernie Mayne heads the bill here this week. With "'Arf a Napple" the comedian met with a vociferous reception, which was repeated when he gave "We Gathered at the Old Dun Cow," and his irresistibly droll "dame" song. The popular artist was in the best of form, and thoroughly deserved his success. M'Lita Dolores, as pretty and dainty as a piece of Sevres porcelain, gave "Take a Trip to Gay Paree," supplementing this with "Oh! La! La!" which she rendered with a wealth of point and emphasis which were irresistible.

Messrs. Fyne and Hurley gave a droll burlesque of the popular drama, "The Lights o' London," one of the performers making his entry from the conductor's rostrum. On the invitation of his partner, he joined him on the stage, and the two contributed as screamingly funny a travesty as has been seen for many a day. We have no doubt that Mr. Sims, the popular author of the drama, would have enjoyed the burlesque as heartily as the audience. A double "curtain" rewarded the clever couple. Mlle. Cameo, assisted by Mons. D'Avigor, in a series of beautiful tableaux, gave a very chaste and artistic turn, the poses representing "A Coral Plague," "Nobody," and "Britaria," a tribute to Britain's prowess in the air, being perhaps the best of several shown.

Fasola, described on the bill as the Indian Fakir, presented a bewilderingly clever "mystery" act, in which birds and beautiful women played a prominent part. The most astonishing of his many feats was the firing from a cannon of a young girl, who was afterwards found to be enclosed in a huge trunk, suspended from the roof of the stage, the receptacle itself being the inner one of three others. A feature of this show is that the performer's assistants are all dancers of no mean ability.

Will Van Allen, with operatic solos on the banjo and saxophone, interspersed with jokes and topical allusions, and Johnny Fuller as a realistic and very knowing "cat," completed the bill.

COLLINS', ISLINGTON.

Collins's, which, by the way, is being redecorated throughout, is doing fine business under the Gulliver regime, and Mr. C. H. Baillie, the popular manager, is hard put to find accommodation for his numerous patrons. Another capital programme this week includes Messrs. C. A. and C. D. Carlile's episode from life, "Scamp Hawkins," a tale of Texas. Mr. C. Douglas Carlile as the scamp, turned cattle thief, but still a white man in refusing to disclose the name of his partner, although tortured by the sheriff, is excellent. His work throughout, in a most difficult character, stamps him as an actor of cleverness and resource. The other parts, particularly those of the sheriff and Sadie, are ably played. Edie Veno's character studies are very popular. "I Had my Umbrella in my Hand" causes much fun, and "Jeannette" is also a great comedy number. Miss Veno also gives "A Mother's Reverie," a clever scena, which she sings in very expressive and artistic manner. Miss Anna Dorothy, the American style girl, makes a big hit with "I Should Worry," and also with her imitations of a Frenchman, a Nut, Charlie Chaplin, and a Yankee singing "Good-bye-e." Pretty Miss Marjorie Fulton does excellently in her song and dance, "Down Hulaway." Nasco, the mad musician, with his clever instrumental selections and his always entertaining comedy work is in the front rank of acts of this class. Nalvina is a clever fiddler, and his turn was greatly to the liking of Monday's audience; and Alexandre, the bird mimic, gave one of the clever turns of its kind we have seen. The Miles-Stavordale Quintette, in their refined musical entertainment, come in for the heartiest applause; and those popular Scotch artists, the Real McKays, in song, patter, and dance, are as captivating as ever. Wee Georgie Beck was deputised for on Monday by Whetton Harris, a light comedian and dancer who did excellently.

GOLDERS GREEN HIPPODROME.

The "Harvest Festival," which is to be seen here this week under the title of "Polonia," is all that such a happy feast should be, for the joyousness of the dancing strikes the truest note of thanksgiving. The turn consists of original national folk-songs and dances of the Polish peasantry. From beginning to end it is a thing of real beauty, and is a decided relief from the attitudinising and acrobatics which often pass for dancing. There is a feeling of spontaneity about these Polish dancers, and the two principals, Mlle. Anna Bromova (of the Imperial Ballet) and Mons. Alfredo, as well as the rest of the excellent company, should have a successful career in England.

In addition to the Polish dancers there are such favourite items in the programme here as Miss Violet Black and her company in "The Big Ad.," and the Great Wieland, who is as dexterous and amusing as ever. Annette, a clever violiniste, plays first a Chopin nocturne and afterwards a rag-time medley. Bex and Bex, a really humorous duo, were well applauded for their diverting back-talk and eccentric dancing. Jenkins Brothers give an up-to-date and popular knockabout and acrobatic performance; the Tom Davis Trio provide one of the thrills of the age in their astounding motor-cycling turn in mid-air; Edgar Charles, a female impersonator, is to be heard in a song entitled "I'm the Pick of the Bunch"; and Ivy Hurley, a pretty little comedienne, had a good reception for her Cinderella number and the dance that followed.

ILFORD HIPPODROME.

At this popular Gulliver house the star attraction is the Great Raymond, the mystery man of the world, who has at one time or another performed before all the crowned heads of Europe, and has puzzled the greatest scientists of the age with his magic. Raymond, who produces people and things from nowhere in most amazing and masterly fashion, has a pleasant, taking manner which adds attractiveness to his really wonderful art. His bird omelette is a master piece of magic. He also goes in for hypnotic levitation, with a female medium for the suspensory act; moreover, the medium entirely disappears! The bachelor's trunk, too, is marvellous, and the Boy Scout's ring and the Chinese praying cage are all equally wonderful.

The McNaughtons, clever cross-talk and medley melodrama, causes roars of laughter, and they are prime favourites. Goodfellow and Gregson were deputised for by the Two Casinos on Monday, and they gave some quaint and clever step-dancing which gained hearty applause; and the turn of the Sparkling Mozelles (Aida and Millicent) in their dainty dances was greatly enjoyed. S. W. Wyndham, who was greeted with hearty applause, sang "I'm Not Going to Bed To-night," and as an encore he gave another roystering ditty, "Carry's Come Back to the Isle of Man."

The Great Raymond appears for a second time in the course of the evening, and then presents his great trunk illusion. His funny, farcical absurdity, "A Trip to Spookville," adds still further to our baffled sense of wonderment, as well as causing considerable hilarity. Hilda Nelson sings "God Be With You" with unaffected charm and a sweet and powerful voice, creating an excellent impression. Ben Albert and Madge Dalton are also on the programme.

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BIRTHS, MARRIAGES, DEATHS

DEATHS.

BURGESS.—On May 15, Teddy Almonte Burgess, late of Fred Kitchen's company, age 70. Australian papers please copy.

DE VOY.—On 16th inst., at the Cottage Hospital, Horsham, the result of a motor accident, Sidney Harold De Voy (Syd Le Fre), the beloved son of Mr. and Mrs. Albert Le Fre, aged 23. Deeply regretted by mother, father, brothers, and sister.

IN MEMORIAM.

ROUTLEDGE.—In proudest, ever-present memory of my devoted and dearly-loved husband, Calvert Routledge, Captain, Loyal North Lancashire Regiment, died May 22, 1916, on active service. Also of his birthday, May 29.

Yorke Stuart Better.

The light comedian, Yorke Stuart, has recently recovered from three weeks' illness, and was in capital form when we saw him at Brixton. After a brief spell in the provinces Yorke returns to East Ham on May 26.

THE TERRIERS.

At the meeting on Sunday last, Harry Gribben officiated as W.T., Owen Jaskoe as V.T., Capt De Villiers, G.C.; Walter Norman, W.I.; George Wisdom, W.D.; Frank Prince, Y.B.; and Arthur Were, secretary.

A hearty welcome was extended to Frank Prince, Charles Gardner, Stanley Demerell, Walter Marks and Lester Gard., and Mr. Le. Harrison (of the Australian Terriers Society) upon their re-appearance in the Kennel.

The Order heard with deep regret of the death of Terrier Willie Benn, and after the usual business had been transacted, the Lodge was closed as a mark of respect to the late member.

The election of officers for June will be held on Sunday next..

A specially designed gold jewel (presented by Past President Syd Walker) will be awarded to the Terrier who obtains the most nominations for membership before Dec. 31.

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Re the FEW IMMEDIATE VACANCES.

VETERAN CLOWN HONOURED.

Below is a picture of H.M. the Queen and the Prince of Wales, who recently visited the house of Professor Buer, the veteran circus clown, at Kennington Cross. Her Majesty insisted on the Professor being photographed with her, and put the old gentleman completely at his ease by her kindliness and affability. The Queen was reminded that Mr. Buer appeared in the Drury Lane pantomime at Christmas. "And what part did you play?" queried her Majesty. "Not one of the babes?"

[Photo, Central News.

VETERAN CLOWN HONOURED.

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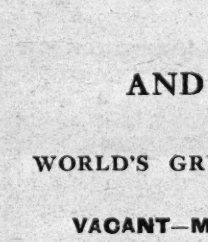

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Resting in California, U.S.A. Agent—GEORGE FOSTER

WILLESDEN HIPPODROME.

Every number in this week's programme here is exceptionally good. Katie Hughes was unable to appear on Monday evening, but an admirable deputy was found in Mr. Leslie, who sang well and gave a clever imitation of Wilkie Bard. A highly artistic turn was that of D'Arcy Woolven, assisted by Stanley Haysman. Both have fine voices, and know how to use them in solo or duet. The Toreador's song and a clever parody of "John Peel" were particularly well rendered, and the packed house asked for more. The Dormondes were funny as ever in their cycling act. So mirth-provoking are their antics that the amazing skill of the performance is not fully realised at the moment.

Colley and Scott, the comedy duo, were a great success. So whimsical is Colley's facial expression that everything he says and does has irresistible point. Another striking success was that of Dan Harlow, who is a born mimic gifted with a capital voice. His imitation of Harry Weldon, G. H. Elliott, Chirgwin, Sam Mayo and others was lifelike, and kept the house in a roar.

George d'Albert is a great favourite here. He scored heavily with "Just for the Fun of the Thing" and "When the Joy Bells Ring." "Tornado" is a strong melodrama in which that clever actress, Mary Mayfren, is supported by an excellent cast. Jaxon and Eddie are very funny as tumblers and jugglers; Topsy Johnson sings well in her male impersonations, and Radford and Russell earned an encore in their musical act.

THE GRAND CLAPHAM.

Some excellent dancing is to be found in this week's attractive programme at the Grand, Clapham. Pride of place in this respect is shared by the Mayne Steppers and May and Francis. The former duo, who hail from America, trip the light fantastic most skilfully. Their first exhibition is some well-executed step-dancing, and they conclude with a realistic Apaché dance. May and Francis do not confine their attentions solely to dancing. In fact, the lady of the duo possesses a very attractive voice which she uses with great effect. But their dancing, particularly that of the male and black-faced partner, fairly brought the house down on Monday.

Miss Joan Hay, who will be remembered for her successes in musical comedy, occupies a prominent position on the bill. That melodious and attractive number, "Sympathy," receives a most effective interpretation, and her other song ought to be almost as popular. Duncan and Godfrey, who exploit Cockney humour so skilfully, come in for a great deal of applause. One of the secrets of their success is the calm and natural manner in which they deliver themselves of most amusing japes. Harry Blake is a good comedian who gets his effects by methods which are artistic and legitimate. Moreover, he has some excellent material both in his song concerning the pleasures and pains of a lady school-inspector and also his final number, wherein he laments the present shortage of liquid refreshment.

Harry Champion is also here with all his latest successes, including "Don't Get the Wind Up, Walter," and the programme is completed by Lew Lake's successful production "The Rib-Nosed Baboon," wherein Mr. Bob Morris, Mr. Harry Huley and Miss Gypsy Woolf greatly distinguish themselves. Mr. Harold E. Harris, who has been demobilised during the last few days, has resumed his post as conductor of the excellent orchestra.

KILBURN EMPIRE.

That Billy Merson appears on the "bill" is chief of many reasons why the writer need not attempt to describe the size and disposition of this week's audiences. On Monday the "great little comedian" was at his most irresistible, and had us singing his "Senora" chorus almost before he'd started to sing it himself. His "burlesque de concert" greatly helped by a sympathetic conductor, was a source of much delight; Billy wasn't allowed to go till he'd given his famous "Pirate" song.

Bruce Green, that talkative dame with the "Scandal" smile, was another "reason," "They're All After Me" being a happy number that brings out every little bit of his extraordinary talent. Hal Bert, the elastic person, made just as big a "hit" with "I am a Curiositee," and the lilting "I'll be Up in the Morning Early," and profited enormously by some really witty patter, delivered with that cheery raciness to which he owes much of his popularity. Clement May, the brilliant Dickens character actor, presented some most faithful pictures, notably that of Uriah Heep; Norah Blaney and Gwen Farrar made one surer still that their piano act is, if only for its smartness and originality of presentation, among the very best of its kind in the town; to Zetta Mor, a most fascinating young lady, fell an inevitable encore for "catchy" songs and dances, an encore that proved her a male impersonator of the first class; Helen Moray, the prima donna, had a fine reception; Clara Coverdale's Nine Dainty Dots performed some barrack-square evolutions that would have done credit to a Brigade of Guards; and Will Lacey, "America's Pioneer Cycling Comedian," is only mentioned last because he appeared last— on a programme that is surely one of the all-round most excellent Kilburn has enjoyed for many a day.

Cliquot.

Since re-starting business after serving in the Army as a volunteer for over four years, Cliquot tells us he has been very successful in recommencing with several of his old managers. He would like to hear from the best of acts, especially ex-soldiers, as he is anxious to give a chance to those who have served their country.

At the "Welcome Home" dinner the other evening, given by the staff of the Press Association, at the First Avenue Hotel, W.C., to the returned sailors and Soldiers of the Association, the musical programme was greatly enlivened by the contributions of Miss Hilda Glyder and Mr. Joseph Cheetham, who, by kind permission of Mr. Charles Gulliver, went over from the Holborn Empire to assist in a most successful evening. Miss Glyder's two numbers were heartily received, whilst Mr. Cheetham's fine voice was heard to advantage in "Your England and Mine," and, for an encore, "Snow Fires." Messrs. Robert Pitt and Langton Marks also looked in and gave duets grave and gay at the piano. Their turn, too, was hugely enjoyed.

BATH MATINEE FOR THE BENEVOLENT FUND.

AN EXAMPLE TO BE FOLLOWED

The special matinée held at the Palace Bath, on Thursday, May 15, was a brilliant success, every seat in the theatre being filled and every artist billed appearing. Little Tich, who had motored over expressly from Bristol, received a splendid reception, as did Mr. Bruce Green (chairman of the committee) and Chas. Coborn, both of whom travelled down from London, with Mr Douglas Stuart, the Benevolent Fund secretary. The following also appeared:—Fyne and Hurley, Tom and Marie Motrano, Ralph Howard, Five Wartons, Doleno Duo, Nelie Crane, M'lita Dolores, Four Kemptons, Vasey and Ramsey, Maudie Forde, Gladys and Alber, and Henry Ricardo.

During the afternoon Mr. Chas. Coborn came on the stage with Mr. Douglas Stuart and on behalf of Mr. George Robey, the president, and the executive committee, expressed sincere thanks to all who had assisted in making the matinée the great success it undoubtedly was. He warmly thanked Mr. W. S. Pearce, the respected and popular proprietor of the theatre, who had worked so splendidly and had generously paid all the expenses as well. Mr. Coborn said that Mr. Pearce was locally known as the Wounded Soldiers' Friend; he would now christen him the Poor Pro's Pal. The result of the matinée was, Mr. Coborn then stated, over 100 guineas.

Mr. Pearce, with his usual hospitality, had refreshments placed in a tastefully decorated greenroom for the artists and helpers of the matinée, and Mr. Tich was kept busily employed autographing many of the handsome souvenir programmes, one copy of which signed by all the artists was kindly purchased for two guineas by Mr. H. G. Wiles, of the Spa Hotel.

We understand that Mr. W. S. Pearce has generously promised to make the matinée an annual event, and has even fixed the date of the next year, May 27. His thoughtful recognition of the services rendered by variety artists at local benefits for various war charities should prove an excellent example for other proprietors of independent theatres to do likewise. If twenty of them would agree to give a matinée once a year for the Benevolent Institution, and a hundred pounds was realised at each, £2,000 would be annually obtained, which would more than maintain the Home of the old and infirm artists.

Artists, staff, and orchestra would doubtless give their services gladly, and the committee would be pleased to hear from any proprietor willing to follow Mr. Pearce's lead.

Since the above was written the following telegram has been received from Mr. W. S. Pearce:—"Final total matinée, £189. Cheque in post."

"WIT AND WISDOM."

Revue, in Three Scenes, Book by Basil B. Wood, Music by James Haworth, Produced at The Granville, Walham Green, on Monday, May 19.

This is a first-class show. It has a good plot, some capital comedy, attractive singing—numbers and dances, and a chorus who can sing and dance well. The plot concerns the thefts from Miffin's stores of various articles, and how Miss Miffin endeavours to lay the blame on to Dolly Dormer (head of the lingerie department). Harry Morton, the new manager, is in love with Dolly, but Miss Miffin is in love with Harry, hence the trouble. Old Septimus Miffin, the proprietor, engages a detective who has to use his "wit and wisdom" to find the thief. This detective, Bloomer by name, sees Miss Miffin put some of the firm's money into Dolly's bag, and in the last scene Miss Miffin accuses Dolly, who is being turned out of the place, when Bloomer discloses the truth, and all ends merrily.

Mr. Percy Johnson is the principal comedian, and as Bloomer, the detective, has full scope for his abilities, scoring every point in a quiet way, and there was hearty laughter whenever he was on the stage. Mr. Edwin Day, as Jack Morton, also did splendidly in the comedy scenes, the telephone gag, the shop scene and the baby scene all being capital. Mr. George Batt plays Harry Morton well. He is a first-class light comedy man, with an excellent voice and a pleasing personality. His songs, "Missed That Train Again," "Southern Girls," and "When I Get My Civvie Clothes On," were well rendered, and his breezy style helped along his undoubted success.

Miss Mamie Worth scores heavily in several numbers, which she sings with plenty of "go." These included "N'everything," "Congo Jungle," and "My Shining Star." Pretty Miss Doris L. Foskett was a charming Maisie, singing "Everybody's Jazzing Now" excellently. She is very successful, too, in her acting in the last scene as Aphrodite, and her speciality dance is daintily executed. Miss Phyllis Marchant contributes a capital character-study of Miss Miffin, and Mr. Edward Stanley was good as old Septimus Miffin to the life, also undertaking the arduous rôle of stage manager. Mr. T. E. Gearing presides over a full orchestra.

Miss Patti Lofting, who is also in the programme, gets plenty of applause for her spirited and attractive rendering of "Dear Little Norah O'Grady" and "Emmeline" and the delightful dance following.

A SPURIOUS CHEQUE.

The story of an attempt to cash a spurious cheque at the Savoy Theatre was told at Bow-street Police Court on Thursday, when a young man named Alfred Harrington was charged with obtaining money by false pretences.

Evidence was given to the effect that shortly after two o'clock yesterday afternoon the prisoner came to the box office of the theatre and said he wanted a box. He tendered in payment a cheque for £10 drawn on Messrs. Holt and Co. by "G. P. Huntley." The business manager, who had been warned, gave him into custody. Asked by the policeman whether the cheque was genuine, the prisoner replied that it was. On the way to the police-station he said, "I have been a fool. I have been doing this for another man whom I met in a public-house a month or two ago, and he sent me the cheque to be changed."

A representative from Messrs. Holt and Co. said that Mr. G. P. Huntley had no account at the bank.

The prisoner was remanded for eight days, on the application of the police.

NEXT WEEK'S CALLS.

MONDAY, MAY 26, 1919.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 16 NOW DUE.

OSTOCK TOUR.

BLANT...E PICTURE HOUSE (rehearsal, 5.30).—Rita and Rich.

HAMILTON HIPPODROME (rehearsal, 1).—Evelyn A'Dell's Co. "Peg of the Pavement."

IPSWICH HIPPODROME (rehearsal, 2).—Jack Thompson and Annie Walker, Mimi, Chas. Mildare, Ernie Whitmee and Comedienne, Zellini, Syd Sydney, Sam Barton.

IPSWICH LYCEUM THEATRE.—"The Amazing Marriage."

NORWICH HIPPODROME (rehearsal, 2).—Jazon and Montgomery's Revue, "Have You Got Me?"

NORWICH THEATRE ROYAL.—"The Better 'Ole."

PAISLEY RINK PICTURES (rehearsal, 6).—Farrow and Friske, Leonie Dixon, Gt. Sterling.

RAYMOND Supremest of Sorcerers.

KENNEDY CIRCUIT.

BIRMINGHAM CAIETY.—The Unity Revue Co., "It's a Walk-Over."

CANNOCK HIPPODROME.—Ravenscroft and Wright's Repertoire Co.

WEST BROMWICH EMPIRE.—Harry ...ay and L. Calden's ...vue, "The Bluff ...ys."

WEST BROMWICH OLYMPIA.—Royal ...26, King's, ... entertainer.

...pton Comedy ...CH THEATRE ROYAL. Bournemouth.

K... ...ay 19, O.H., Harro...any, "Forgotten."

Sc... ...gh (3).

...maker.

RAYMOND is in Town.

LONDON THEATRES OF VARIETIES, LTD.

BALHAM HIPPODROME (rehearsal, ...).—Fred Karno's "Three Bites," Billy Simpson, Bert Errol, S. W. Wyndham, Jane Croft, Jimmy Loft, The Mayne Steppers.

CAMBERWELL PALACE (rehearsal, 4).—King and Benson, S. W. Wyndham, Dale and O'Malley, Hymack, Will Van Allen, Joan Hay, Den and Mark, E. D. Nicholls and company, Lyd Moorhouse, Decima and Eddie McLean.

COLLINS'S MUSIC HALL (rehearsal, 4).—J. W. Rickaby, Armst...g and Howarth, the Stellios, Hal Bert, the Mozelles, Four Vagabonds, Barry Burnett, Witt and Butt, Helen Moray, Cullen and Carthy.

CLAPHAM GRAND (rehearsal, 4).—Harry Goodson presents "Jolly Times," Ali Kahn, Aimee Roberts.

CROYDON EMPIRE (rehearsal, 4).—Ina Hill, Talbot O'Farrell, Harry Blake, Daisy Jerome, The McNaughtens, George D'Albert, Denton's Sunrays, Hayman and Franklyn, Rae Duo, Joe and Willy.

HAMMERSMITH PALACE (rehearsal, 1).—G. H. Elliott, Record Quartette, Jack Lane, Jim Nolan, George Jackley, Andrey Knight, Tom E. Dean, Elsie Southgate, Otello and Rego, Langford and Ella, Ethel ... His Aunt.

...LBORN EMPIRE (rehearsal, 11).—...na Shields, G. H. Elliott, Jose Baptiste, Carlton, Symphonia Terry's Juveniles, Anna Dorothy, Stella Girls, Betancourt, Frank Sylvo.

ILFORD HIPPODROME (rehearsal, 4).—...ew Lake presents "Sons of the Sea."

ISLINGTON EMPIRE (rehearsal, 4).—The Polusky, Harry Weldon, Jock Mills, Sisters Sprightly, Mary Moran, Wyn and Ivy, Rene, Ada Wise, W. T. Elwanger and Co., Daisy and Kiddie.

KILBURN EMPIRE (rehearsal, 4).—Fred Lloyd presents "A Country Girl."

LEWISHAM HIPPODROME (rehearsal, 4).—Lew Lake's Company, "The Rib-Nosed Baboon," The McNaughtens, Colley and Scott, George D'Albert, Dainty Doris, Carlton, The Whittakers.

PALLADIUM. — Marie Lloyd, George Lashwood, Maggie Clifton and Partner, Derra de Morada, Nora Blaney and Gwen Farrar, Bestie nd Babs, Farr and Farland, The Bam-Bams, Dippy Dears, Lorna and Toots Pounds.

POPLAR HIPPODROME (rehearsal, 4).—Cromo and Hamilton present "Go As You Please," Bert Terrell, May and Francis, Marjorie Fulton, Daisy Taylor.

PUTNEY HIPPODROME (rehearsal, 4).—The Great Raymond, Wilson Hallett, Harry Champion, J. and G. Ross, Daisy Stratton, Maggie Carr, Bros. Obo.

SHOREDITCH OLYMPIA (rehearsal, 4).—Harry Day presents "Stunts."

WILLESDEN HIPPODROME (rehearsal, 4).—Edie Veno, The Poluskis, C. Carlisle and Co., David Poole, Ben Albert, Rosie Lloyd, Alexandre, Lucille Benstead, Will Lacey.

WOOLWICH HIPPODROME (rehearsal, 4).—A. P. de Courville presents "Here and There."

RAYMOND Monarch of Mystery.

LONDON SYNDICATE HALLS.

BRIXTON EMPRESS (rehearsal, 12).—Harry Burns presents the winners of the "Daily Mirror" Beauty Competition, with Kitty Francis and Co., in "Ambition"; Haley's Juveniles, Pasquali Bros., Brenne and Erard, Bryan O'Sullivan, Larkum Bros., Dorothy Storm, Bioscope.

CHELSEA (rehearsal, 12). Great Como, Sharp's Tromboneers, Two Anartos, May Edouin, Selwyn, Sid Cotterell and Co. in "His Night Out," the O'Cullens, Bioscope.

EAST HAM (rehearsal, 12).—The Popescu, Kitchen Comedy Four, Those Four Kids, Leo Cud's Six Musical Navvies, Frank Foster, Emmelyn Walter, Decars and Tomato, Yorke Stuart, Dora Dare, Bioscope.

EUSTON (rehearsal, 12).—Jack Cromo presents "Strawberries and Cream," Evelyn May, Belle Sylvia, Bioscope.

LONDON PAVILION (rehearsal, 11.30).—C. B. Cochran's production, "As You Were."

METROPOLITAN (rehearsal, 12.15)—Chas. Windermere and Co. in "The Winning Way," Griffiths and Carmen, Glass and Grant, Jack Straw, Rolls and Royce, Macleod and Bernard, Bioscope.

OXFORD (rehearsal, 12).—C. B. Cochran's production, "In the Night Watch."

SOUTH LONDON (rehearsal, 12).—Harry Burns presents the Welch Conrad Productions' "Making Movies," Ellis Drake and Co. in "Oh! Mother," Betty Washington, Two Lillies, Katrin, Flynn and Haynson, Loupe and Ladies' Jaffa Bioscope.

TOTTENHAM (rehearsal, 12). Jean Aylwin and Co. in "Maggie Lauder," Florrie Forde, Randall Jackson and Flora Ashe, Alexis and Morlay, Lyons and Fay, Belton and Osborne, Lily Hayes, Henry Ricardo, Bioscope.

WALTHAMSTOW (rehearsal, 1).—Margo, Chas. Whittle, Charley Meteor Trio, Lois Conn, Fred Holt, Tilley and Wagner, Constance Mori, John Wise, Bioscope.

WATFORD (rehearsal, 1).—Sydney Bransgrove presents "Her Love Against the World."

RAYMOND King Lau Maker.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Gertie Gitana, Henry and Sugar, Pall Malls, Alice Hollander, Harry Claff, George French, Bert Harrow. Matinée, Monday, 2.30.

BIRMINGHAM GRAND (rehearsal, 1).—Two Bobs, Kramer and Morton, Fred Sylvester, Ben Beyer, Fred Keeton, Sisters Reeve, Pierce and Rosiyn.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Jack Pleasants, Sisters ...ara, Desmond Quartette, The Ensers, ... André, The Provenies, Bert Williams.

CARDIFF EMPIRE (rehearsal, 1).—"Petticoat Fair."

CARDIFF OLYMPIA (rehearsal, 11).—Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and no variety agent has the sole bookings of the former theatre?

EDINBURGH EMPIRE (rehearsal, 1).—Chas. Austin and Co., Jay Laurier, Margaret Golds Quartette, Adam Tomlinson, Flying Banvards, J. H. Scotland, Damsell and Boy.

FINSBURY PARK EMPIRE (rehearsal 1).—"Moonstruck," Laurie Devine, Frank O'Dell, The Ascots, Nellie Wallace.

GATESHEAD EMPIRE (rehearsal, 12).—Daisy Wood, Frank Benson, Five Friscos, Sarah Rees and Baritone, Billy Bennett.

GLASGOW COLISEUM (rehearsal, 1).—Victoria Monks, Vernon Watson, Lake and Barrasford, Hal Wright, Mart and Pep, Orpheus, Brinn.

GLASGOW EMPIRE (rehearsal, 11).—Manny and Roberts, Nixon Grey, Harmony Four, Permaine Bros., De Lilo Sisters, Dora Lyric, Caron Troupe.

HULL PALACE (rehearsal, 1).—Morny Cash, Great Morritt, Daisy Dormer, Duncan and Godfrey, Sam Hilton, Monzos, Fenner and Roberts

LIVERPOOL EMPIRE (rehearsal, 1).—Penrose and Whitlock, James Stewart, Mlle. Doris, Nicol and Martin, Les Trombettas, Tucker, Rubani Trio.

LEEDS EMPIRE (rehearsal, 1).—"Box o' Tricks."

LIVERPOOL OLYMPIA (rehearsal, 1).—Grock and Partner, Sammy Shields, Two Cures, Bert Elliott, Tom Davies' Trio, Will and Daisy, Nellie Wigley.

LONDON HIPPODROME (rehearsal, 11).—"Joy Bells."

NEWCASTLE EMPIRE (rehearsal, 1).—Carl Hertz, Dalmere's Table Circus, Harry Herbert, Erne and Chester, Lilian Byrne, Carrie Laurie's Juveniles.

NEW CROSS EMPIRE (rehearsal, 1).—Betty Barclay and Baritone, Ernest Hastings, The D'Ormondes, Naughton and Gold, Suther, Les Bastiens, Manchester Mites.

NEWPORT EMPIRE (rehearsal, 1).—"Zig-Zag."

NOTTINGHAM EMPIRE (rehearsal, 1).—Albert de Courville's sketch, "If," De Alma, Hanlon Charles Quartette, Burr and Hope, Cooper and Lait, Barrett and Knowles, Victor and King.

SHEFFIELD EMPIRE (rehearsal, 1).—Chas. Withers and Company, Woodward and Page, Will Gardner, Fuji Family, May Sherrard, Brooklyn Comedy Four, Elfin Trio.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30). — Cicely Courtneidge, Rinaldo, Tom D. Newell, Real McKays, Delson Trio, Edgley and Dawe, 'Erbert, Mongadors.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Robb Wilton, Hilda Glyder, Marcelle and Partner, Chas. Kasrac and Co., Holden and Graham, W. Rolls, The Bramusas.

STRATFORD EMPIRE (rehearsal, 1).—Billy Merson, Gresham Singers, Cruikshank, Twelvetrees Trio, Claude Gardner, Omega Trio, Clark's Crazy Comedy Cyclists.

SUMMERHILL PALACE, BIRMINGHAM (rehearsal, 12).—Ding Sin Bros., Lal Wyndham, Syd Fields.

SUNDERLAND EMPIRE (rehearsal, 1).—Ella Retford in "The Passing Show of 1919." (Artists are requested to bring band parts for full orchestra, including horns and bassoon.)

SWANSEA EMPIRE (rehearsal, 2).—G. T. Pattman, Florence Yaymen, Arthur F. Ward, Manuel Vega, Scotch Kelly.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Hetty King, Fred Curran, Bartle Quartette, Herbert La Martine, Robinson and Macken, Vera Caine, Hector and Lolletta.

RAYMOND Merriest of Magicians.

STOLL TOUR.

ARDWICK EMPIRE (rehearsal, 12.30).—The Bells, Alice Craven, Dolly Elsworthy, Fred Russell, Ernest Roma, Mazuz and Mazette, Elgar Hudson Quintette, Bioscope

BRISTOL HIPPODROME (rehearsal, 12.30).—Ida Long, Gaby Revette, Tom Stuart, Will H. Fox, Alpho, Bioscope.

CHATHAM EMPIRE THEATRE (rehearsal, 2.30). — Allan Shaw, Frank Maura, The Jovers, Bruce Green, Broughton and Creedon, Lola Patey, Bioscope.

CHISWICK EMPIRE (rehearsal, 12).—"Lads of the Village."

HACKNEY EMPIRE (rehearsal, 12).—Rell and Butt, The Q's, M'Lite Dolores, Austin Rudd, Rolf Slater, Laurie Howard, Bioscope.

LEICESTER PALACE (rehearsal, 12).—Bessie Slaughter, The Selbinis, Jock McKay, Three Ernests, Knut Brook, Molly Butler, Bioscope.

LONDON ALHAMBRA.—Serge Diaghileff's Russian Ballet season.

LONDON COLISEUM (rehearsal, 10).—Wilkie Bard, Loie Fuller, W. C. Kelly, Makers of History, Ethel Hook, Alfred Lester, Margaret Cooper, Malcolm Scott, Barts Trio, Bioscope.

MANCHESTER HIPPODROME (rehearsal, 10).—Olga Sydney, Clifford and Grey, and company as booked

SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—Gilbert and French, Kirby and Dunham, Fyne and Hurley, Mareski, Les Mandos, Daunton-Shaw Troupe, The Balladmongers, Bioscope

STOLL PICTURE THEATRE (LONDON OPERA HOUSE).—Pictures and varieties.

WOOD GREEN EMPIRE (rehearsal, 12).—Stidder, Goodfellow and Gregson, Polunski and Mott, Sandy Powell, Reno Ralph Haydee's Marionettes, Jubb and Jerome, Bioscope.

RAYMOND Master Magician.

THE VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 12).—"Little Miss Muffi," Sydney Black.

BRIGHTON HIPPODROME (rehearsal, 12).—George Graves, Max Darewski, Flora Cromer, Claude Goldin, Victor Kelly, Dubins, Joannys.

GLASGOW ALHAMBRA (rehearsal, 12).—Wylie-Tate's "Follies of 1919."

LEEDS HIPPODROME (rehearsal, 12).—Wm. Henshall presents "Me and My Gal."

LIVERPOOL HIPPODROME (rehearsal, 12). — Bernard Hishin's "His Little Widows."

MANCHESTER PALACE (rehearsal, 11).—Albert De Courville's "Happy Go Lucky," with Shaun Glenville and Dorothy Ward.

MARGATE HIPPODROME (rehearsal 1).—"Peace and Plenty."

NEWCASTLE HIPPODROME (rehearsal, 12.30).—Arthur Prince, Watson Hume Moffatt, Milton Hayes, Will Collinson, The Grumblers, Lune and Shaw, Sinclaris and Dalva.

PARIS ALHAMBRA.—...ora, the Uniques, Meriel, Le Cardo Bros, Hiawatha and Squaw, Henri Leoni, Kuming and Windsor, Mewse and Singer, Campbell and Scott, Three De Havilands, Hanlon Bros., and company as booked in Paris.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Miss Clarice Mayne and That, Bert Weston, Terry Twins, Alice Lilley, Harry Hemsley, Chris Van Bern, The Villions.

PRESTON EMPIRE (rehearsal, 11).—Fred Karno's "A Week-end."

SHEFFIELD HIPPODROME (rehearsal, 12).—Frank Le Dent, Daimler and Eadie, Ristori and Partner, "A Sing Song Revuette," May Henderson, Mizuno Family, and company as booked.

SOUTHAMPTON HIPPODROME (rehearsal, 12).—"Midnight Frolics," Yvonne Granville, Mullaney Bros., Walton and Lester, Carpatti Bros., Three Scamps, Maisie Ayling.

SOUTHEND HIPPODROME (rehearsal, 1). — Gilbert Miller's "Nothing But the Truth."

WOLVERHAMPTON EMPIRE (rehearsal, 1).—"The Joy Wheel," Thornley Dodge, Conway and Leland, Syd Warwick.

LEON VINT CIRCUIT.

BARRY DOCK PALACE.—Leroy and Macer, Mlle. San-San.

LLANELLY PALACE.—Harry Thurston's Co.

NEATH PALACE.—Holles Trio, Ralph Howard.

ALBANY WARD CIRCUIT.

Band rehearsals at each place at 1 o'clock except Weymouth at 12.

CHEPSTOW PALACE.—Chas. F. Hill, Angel Blanco.

JERSEY OPERA HOUSE.—The Jersey Repertoire Company.

SALISBURY NEW THEATRE.—"The Misleading Lady" company.

SALISBURY PALACE.—Hayman and Lowe, Cambo and Castelle, Bonaudo and Francis, the Laurelsa Quartette.

WEYMOUTH JUBILEE HALL.—Johnson and Bert and company in "Crankite," Datas, Ida Ford, Cole and Rags, Haywood and Hay.

YEOVIL PALACE.—Adelaide Gretton, Carlton Fredricks' company in "Little Babette" (May 29, 30, and 31).

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MACNAGHTEN CIRCUIT.

Rehearsal at all halls at 12.

BLACKBURN.—Pictures, Four Shades, Eddy Reed, Elsie Cross, Garadini, Daly and Healy, Griff, "Vindictive."

BRADFORD.—Pictures, Daphne Wynne, Harry Brown, Bros. Alders, Flora and Bijou, Donald and Carson, Peter Parise.

BURNLEY.—Pictures, Cloverly Girls, Sisters June, Phyllis and Giles, Noni and Partner, Allan Hanbury, Louise Cecil, George Adams.

CARLISLE.—Pictures, Mary Leighton, Baisden, Frank Van Hoven, Harry Shiels, Gibbon Duo, Tom Torrance, Ernest Mitchell.

HALIFAX.—Pictures, the Cartels, Girton Girls, Herbert Cave, Walter Wade, Edgar Curtis, Sara Melita.

HUDDERSFIELD.—Pictures, "Bobo."

SOUTHAMPTON.—Pictures, Emeric and Ainslie, Windsor Tate, Wu Chaio Troupe, Elroy, Violet Black and Co., 4 Madcaps, Morgan and Griffiths.

WARRINGTON.—Pictures, Arthur Melrose, 3 Morrellys, Murphy and Mack, Olive Weir, Mark Stuart, "Who Is She?"

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Fred Ginnett's Rejected Remounts, Five Dorinos, Francis and Alfred, John Thornbury, Haidee de Rance and Hero, Les Nosselas, The Reos.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Winner Quartette, Tarrant Brothers, The Allens, Sisters Mozart, The Yorks, Barrie and Fragson, Fred Morrisy, Jack Kavanagh, Helen Strange, Alf. Sydney, Violet Renton, Winifred Ivy, Nadine Drue, Persse James, Betty Hare, Minnie Wright, Edna Goode.

ASTON HIPPODROME (rehearsal, 12).—Walter Bentley's "Odds On." La Belle Nello.

AYR PAVILION (rehearsal, 1).—Michael Fitzgerald's Club Juggling Girls, The Five Sisters, Cissie Cameron, Dave Summerhill, Harry Baloon, Orpheus Comedy Trio, The Bouncing Dillons, Jean Bobb and Jim Dixon.

BATH PALACE. — Sam Mayo, Mervan Sisters, Hugo, Minnie Muir, Harry Knox, Recco, Bioscope.

BIRMINGHAM HIPPODROME (rehearsal, 12).—Ernie Lotinga and Co. in "Crystals," Page's Animated Dolls, Dene Dunlop, Doris May, Trampo.

COVENTRY HIPPODROME (rehearsal, 1).—Jazon and Montgomery's "The Marriage (K)not," Varney and Brett.

DUNDEE KING'S THEATRE (rehearsal, 12).—Fred Barnes, Paul Gordon, W. B. Raby, Rene Rice, Gatty and Gatty, Walsh and Milne, Maude May Muray, Ruff and Tumble.

EDMONTON EMPIRE (rehearsal, 4).—Griffiths Bros., Two Alexanders, Eddie Gray, Bruce and Amber, Jack and Lily Butt, Edie Anderson, Alf. Brookes Mason and Bart, Peggy Fame.

FELIXSTOWE PLAYHOUSE (rehearsal, 2).—Joyce and Shields, Mark Bauer and soprano

FOLKESTONE PLAYHOUSE (rehearsal, 12).—The De Laceys, and artists as booked.

GUILDFORD PAVILION.—The Gipsies.

GUILDFORD ROYAL.—"All-of-a-Sudden Peggy."

KINGSTON EMPIRE (rehearsal, 12.30).—Alfred Haines' English Ballet, Mary Mayfren and Co. in "Tornado," Miss Blanche, Les Gastons, Cecil Lyle, J. P. Ling, George Grogie.

LONDON, CANNING TOWN IMPERIAL. — Frank Liston presents Mrs. Kimberley's play, "Ruined Lives."

LONDON CANTERBURY. — "The Brown Portfolio," Charles Leighton, George Haud, Dan Polo, Ella Romo, "On Trial for His Life," Pathé Gazette, and other pictures. Will artists please note that no Variety Agent has the sole booking up of this hall?

LONDON GRANVILLE (rehearsal, 12.)—Vic. Gould, Nan C. Hearne, Tommy Davis, Amber and New, Geo. Crowther, Stuart Cleveland and Co., Bert Danson's Ten Tommies.

LONDON, SHOREDITCH EMPIRE THEATRE. — Leslie Staneler and Edgar, Barnby Beck, The Two Lazzettes, Vasey and Ramsey, Moya Mayne, Kamakura Family, Henry Whitley Four, Raneleigh and Mex.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—George Carvey and Co., Cranby and Adams, May Locke, Horace Ainsley, Bert Groves, Hinsle, Jock McPherson.

PENGE EMPIRE (rehearsal, 12).—Lew Lake's "For Services Rendered."

PLYMOUTH PALACE THEATRE (rehearsal, 1). — Nora Delany, W. Lintone, Roelgin's Parrots, Eight Harmony Girls, Ivor Vintor, and company as booked.

PONTYPRIDD TOWN HALL (rehearsal, 4). Jay Whidden, Fields and Doreen, David and Marriott, Beautiful Lillian.

READING PALACE THEATRE.—Little Zola, Four Grand Stellas, Elsie Bartlett, Wilfred Burnand, Betty Bruce, Ten Tinitots, E. Montefiore and Co.

ROTHERHITHE HIPPODROME (rehearsal, 12).—J. J. Wild and Co., "The Widow Who Would," Kuba Quartette, Arthur Woodville, Dorothy B. Lloyd, Caino and Partner, The Marbas, Edgar Budden, Gerrard and Kray, Leo Bliss, Jackson and Marie, Spence and Jocelyn, Pathé Gazette.

SALFORD REGENT.—Frank H. Fox, The Martines, Dolly Ross, Anna Hana, Piccadillians, Little Hatch, Johnson Clark, Colbert.

STIRLING ALHAMBRA (rehearsal, 1).—Ian MacLean, Harry Atkinson, Frank Wilson, Lilly Morris, Evelyn and Clayton, Alby Williams, The Big Jazz Seven.

WALSALL HER MAJESTY'S (rehearsal, 2).—"Sugar Baby" Revue Company.

Wardini in the West.

Wardini is figuring in a strong bill this week at Bristol Hippodrome, and in her particular line there is no more popular artist with the Western folk. Her attention to detail, added to her wonderful voice, makes her a great favourite, though she still baffles practically everybody who hears her for the first time.

Mr. Ben Popplewell.

Mr Ben Popplewell, who was obliged to retire from the Pavilion, Ayr, in November last on account of ill-health, having now fully recovered, has acquired the Coliseum, Goole, Yorks. Mr. Popplewell takes possession of this theatre in July, and will open it as a once-nightly variety house on the 21st of that month. He will be assisted in the management by his two sons, who have been on active service.

Austin Rudd Back in Town.

After a long tour in the provinces, Austin Rudd was appearing at Shepherd's Bush last week, where he made his usual great success. This week, at the Victoria Palace, Austin will, we hear, be singing two new songs, "The Bolshevist" and "Then He Sang a Song."

The Five Olracs.

Mr. Joseph Olrac tells us that he will shortly be resuming his original act, "Fun in a Drawing Room," in town, as his son Bob is expecting to be demobilised very soon. Bob, by the way, is a Military Medalist. During the latter's absence in France Mr. Olrac has been running a three-handed act.

Mr. Chas. Wallace has received his discharge from the Navy, and is back again at the Palace, Bath, with Mr. W. S Pearce.

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HOW SANGER BECAME "LORD" GEORGE.

Titles are said to go cheap nowadays, and the value set upon them by leading Canadians is shown by the fact that they have rejected the proffered bestowal of them by our own Government.

In the racy volume of reminiscences entitled "Seventy Years a Showman," which the late George Sanger wrote in his retirement, he relates how he acquired the title of "Lord" George. For some time prior to the famous Buffalo Bill's arrival in England he had, it seems, been making a big hit in the States with his Wild West Exhibition of Indian cowboy and prairie life generally. In books of adventure over there the name of the Hon. William Cody had for some years figured very extensively, he being held up as the typical scout and Indian hunter. "Never behind the times with my show if I could help it, and having one or two real buffaloes, a number of unreal Red Indians, some good mules, and a rickety stage-coach, I made Scenes from Buffalo Bill one of the features of my circus, and a standing line on the bill.

"I had been running this performance some twelve months before 'Buffalo Bill' and his 'Wild West' came to England, and I determined out of 'sheer cussedness' as my Yankee friends put it, not to drop the feature. Naturally, the Honourable William was annoyed with me, and at once sought the aid of the law to get 'Buffalo Bill' off Sanger's Bill. His agents rushed into the courts, and on an entirely *ex parte* statement secured an injunction against me forbidding me to use the name of Buffalo Bill. My lawyers, Messrs. Lewis and Lewis, advised me, as there had been certain irregularities, to take no notice of the injunctions, so I went on as before, announcing and giving the 'Buffalo Bill' performance. The next move was to try to get me committed to gaol for contempt of court, and I had to show up at the big building in the Strand to show cause why I should not be committed. There I met the Hon. William Cody. He went into the box and I went into the box, and a very pretty display of contradictory statements resulted. After I had said what I had to say I went off to Barnet, where my circus then was, to look after my business and await the result.

"That reached me just towards the close of the afternoon performance in the shape of a telegram to say I had won the day. I read the telegram to the audience, who cheered me heartily, and I promised to put the facts before them in a special bill. As I was reading the evidence with a view to getting the bill ready, the continual reiteration of the phrase 'The Hon. William Cody' got on my nerves, and at last I said, "Hang it! I can go one better than that, anyhow. If he's the *Honourable* William Cody, then I'm *Lord* George Sanger from this out! And so I have been. Wherever 'George Sanger' appeared about my circus I painted 'Lord' in front of it. I got entirely new bills printed for 'Lord George Sanger's Circus,' and advertised in the newspapers in the same way. Thus everybody began to speak of me as 'Lord George,' and I became a self-made peer as well as a self-made man."

Ray Kay in Paris.

We hear that the American comedian, Ray Kay, who is playing one of the leading comedy parts in "Hullo, Paris!" at the Palace Theatre, is making the folk talk in the Gay City. In most scenes he has the clever support of Miss Gwendolen Brogden. It is likely to be some time before Ray reappears in this country, as he has received a handsome offer from another management after his present engagement.

Bruce Green.

The popular dame comedian, Bruce Green, made a big hit at Brixton, his number "They're All After Me" and his amusing patter keeping the audience laughing heartily. Bruce, who opened on the L.T.V. Tour at Woolwich last week, has a fine new burlesque opera number.

Dick Henderson.

The principal comedian in that successful revue, "Go As You Please," Dick Henderson, was doing very well in his single act at the Metropolitan recently. For pantomime this year he has again been secured by Fred Warden, following his success at Belfast last season. This year he will appear at the Gaiety, Dublin.

Hal Wright.

The burlesque comedian, Hal Wright, who was at Shepherd's Bush recently, has now left for the provinces, and will not be seen in town until October, when he goes to the Chiswick Empire. In July he opens at the Winter Gardens, Blackpool, in John Tiller's production.

The all-variety programme is likely to be seen again at the Royal, Guildford, in the near future. This house will then revert to the "twice-nightly" system.

To Musical Directors.

Musical directors who have not yet been in communication with the Lawrence Wright Music Co. are advised to make a special point of doing so immediately, as this firm is now making a big study of the interests of directors, and have an excellent repertoire of orchestral works for perusal.

A Worthy Record.

Mr. Arthur R. Hollands, the manager of the King's Theatre, Southsea, desires, through our columns, to thank, on behalf of many grateful sailors, those artists who have from time to time so generously supported him in providing concerts for the sick and wounded at the Royal Naval Hospital, Haslar. In this connection it is of interest to note that 220 such concerts have been given, 82,000 indoor patients have been entertained, and no fewer than 4,000 artists (from the current bills at the King's Theatre) have given their services. A record of which Mr. and Mrs. Hollands and all concerned may justly be proud.

Boy Scout Entertainers.

On Wednesday last the "Originals," the famous Boy Scout Entertainers, presented a selection from their new season's production to the old folk at Brinsworth. The Originals present a unique show, and undoubtedly rank high amongst the juvenile entertainers of the day, the programme being quite novel and up-to-date.

Ryder Davis.

Ryder Davis, late R.W. Kents, is just demobilised, and is making his reappearance, after five years, at the Imperial, Canning Town, in a scena, "The Man from Mons." Ryder is being given the heartiest of welcomes.

An Enforced Rest.

Conn Kenna, writing from Melbourne, where the brothers were appearing with great success in pantomime, tells us that owing to the influenza epidemic all the theatres are closed, and they are thus taking an enforced rest. We hope by now the epidemic has abated, and that the boys have resumed work.

A Wizard's Life.

Nevil Maskelyne has lived in the midst of magic for over 50 years. From the cradle he was taught to live a life of deception. Now he is to tell us all about a wizard's life in a book he is writing, and which will be published in the autumn. "Mr. Nevil" was the inventor and originator of many of the startling illusions that made Maskelyne's famous, and the secret history of many a "stunt" worked at St. George's Hall will doubtless be found in "Fifty Years a Fakir," or whatever the book is to be called. It should make interesting reading.

Mauritus, the handcuff king and mystery man, wishes to thank agents and proprietors for offers for the summer, but is fully booked until October. He has not had a single week out since being demobilised.

In our notice in a recent issue of "The Latest Craze" at Derby Hippodrome, the name of Mons. W. Wania, so well known in connection with Mr. Harry Day's shows, and last year's Drury Lane pantomime, was incorrectly given as Waine.

Mr. Guy Bates Post, the American actor, has an excellent record. He once played a season with the famous actress, Mrs. Brown Potter. For one long season in America, also, he was leading man with Mrs. Fiske, in a repertoire which embraced some of the gems of classic and modern drama. His appearances in Shakespeare have been numerous, and there is not a Shakespearean actor of any eminence in America who has not been glad of his service at one time or another. As an exponent of modern parts Guy Bates Post has been equally distinguished, and can show performances in other plays besides "The Masquerader" that demonstrate his calibre in no uncertain fashion. Some time ago he was the hero in an elaborate and picturesque production adapted from the famous poet, "Omar Khayyam," and entitled "Omar the Tentmaker." Mr. Post so wonderfully realised the spirit of the old Persian philosopher in the piece that it ran for three years.

Mr. Arthur Styan was elected president of the Actors' Association of Australasia at the recent annual meeting in Sydney in place of Mr. Harry Plimmer. Messrs. Sydney Stirling and Herbert Leigh were elected vice-presidents. During the past year the Association, besides securing many important concessions for the theatrical profession generally, distributed over £300 in benevolent grants.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—Moss' Empires present revue, "Box o' Tricks"

PALACE.—P., Tivoli Aberdeen, Ltd.; A. M., Mr. Geo. Neill.—Mathieson and Gow, entertainers; Austal and Arthur, New Zealand acrobats; and pictures.

Boors, The Chemists, 141, Union-street.

ACCRINGTON.

GRAND.—P., Victory Theatres, Ltd.; R. M., Mr. Fred W. Green.—Messrs. Newell and Le George present the popular revue, "What's On?"

NEW HIPPODROME.—G. M., Mr. L. Connor.—The attraction here is the musical-comedy revue, "Heads or Tails."

Boors, The Chemists, 89-91, Blackburn-road.

ALDERSHOT.

HIPPODROME.—P. & M., Mr. Clarence Sounes; R. M., Mr. L. A. Weeks.—Robert Carr presents The Barleycorn Players; Bros. Lawn, head and hand balancers; Evelyn Tyser, with a violin; Violet and Daisy, singers and dancers; Miss Blanche, transformation dancer; Sid Moorhouse, burlesque humorist; Niblo and Doris, in a mixture of comedy; the Two Sillys and assistant.

ASHTON-UNDER-LYNE.

ROYAL.—P. and M., Mr. Charles Revill; A. M., Mr. Charles Revill, jun.—Mr. Jackson Owen's company is here in the revue, "Happy Days."

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. John Boyle.—Gus Harris, in his latest song successes, heads the bill here. Will Collinson and Co. appear in "Sweeping a Chimney"; A. D. Robbins and Co.; Morris Flake, who presents the Four Flakes in the revuette "Moonlight"; Romani, violinist; The Gibbon Duo, clever eccentrics; and Carpatti Brothers, Roumanian marvels, are also in the bill.

PICTURE PAVILION.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Geo. R. Coates.—The artists here are Violet Gwynne, Derek Vane and a pianist, also pictures.

Boors, The Chemists, 140, Old-square.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. E. Evans.—The Royalty Stock Co., in "The Queen and the Knave."

TIVOLI.—L., Signor Pepi; M., Mr. G. Johnson.—Mr. Archie Pitt presents the new musical comedy, "Mr. Tower of London."

PALACE.—L. & M., Mr. Fred. Newman.—Messrs. Hart and Leonard's revue, "You're Spotted," with Ethel Hall and Will Page in the cast.

HIS MAJESTY'S.—L. & M., Mrs. Calvert Routledge.—Harry Leslie's Comedy Cadets.

BATH.

ROYAL.—L. and M., Mr. Arthur Carlton, J.P.; R. M., Mrs. Geo, Munro,—"General Post" is here this week, admirably played by Percy Hutchinson and Herbert Jay's company.

PALACE.—D., Mr. W. S. Pearce.—The Eight Harmony Girls, in song and dance, head this week's bills, and also here are Henry Bekker, in his clever magical tricks; Ida Long, comedienne and dancer; Woodward and Page, in their popular comedy act; R W. Willey, comedian and dancer; Freda Lawrence and Billy Bowie, musical comedy entertainers.

Boors, The Chemists, 21-22, Union-street; 56, Southgate-street.

BATLEY.

THEATRE AND OPERA HOUSE.—R. M., Mr. Perci Leonard.—Seymour Hicks presents Stanley Brett in the musical comedy, "Cash on Delivery." Cast also includes Johnny Danvers and Norah O'Malley.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; A. M., Mr. James M. McCann.—Mr. George Shurley presents here this week the musical farce, "The Officers' Mess," featuring Horace Lane, Maudie Harris and Vivian Russell.

ROYAL HIPPODROME.—R. M., Mr. Henry T. Davis.—Mooney and Holbein top the bill here; Renee and Godfrey, juvenile dancers; also billed are Eric Randolph, tenor; Max Milan, the wonderful monkey; the Castillians, who present their bronze reproductions of statuary; Lily Long, comedienne; Peggy Rose and Budd, comedy duo; and Phil Bransby, comedian.

EMPIRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter.—The chief attraction here is provided by the Gordon Ingles Trio, in their refined musical ensemble; the Holdens appear in their amusing episode in two scenes; and Captain Jack Kelly provides an amazing stock whip act, in which he is assisted by Violet. Also billed are Lily Danville, comedienne and expert wooden shoe dancer; and Watson Lew, a capital musician; Les Mars, in vocalism and dancing; and the talented Sisters Colley, popular juvenile entertainers.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Hart and Hall, in comedy act; and Miss Nona Dixie, comedy contralto girl; pictures complete.

GAIETY.—G. M., Mr. Ernest E. Forbes.—Appearing here are Tom P. Broderick, in songs and stones; and Sisters Kiriahan, smart vocalists and dancers; pictures complete.

WEST BELFAST.—G. M., Mr. Tom Diamond.—Here are Miss Jean Collins, comedienne; and George Hunter, comedian.

BILSTON.

ROYAL.—P., Mr. Edwin C. Jazon; R. M., Mr Fred Rothery-Ellis.—"Fourteen Days' Leave" is being presented here by J. Leicester Jackson and Charles Mepham's company, including Miss Doris Brookes and Charles M. Julian. "Nana" is announced for Friday next.

BIRKENHEAD.

THEATRE ROYAL.—S. P. & M., Mr. W. W. Kelly; A. M., Mr. Hal Lloyd.—Mr. Percy Hutchison's company are here in the patriotic play, "The Luck of the Navy."

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. John Keating.—G. H. Elliott, the chocolate-coloured coon, meets with his customary success. Prominent turns also comprise Haidee de Rance and Hero, in an artistic musical act; the Hartley Wonders, in their comedy jumping speciality; Alec Daimler and Dora Eadie, burlesque artists; G. S. Melvin, the versatile Scot; Stan Kavanagh and company, comedy jugglers; Jack and Tommie, the original Service duo; and Brown's Royal Bioscope.

HIPPODROME.—S. L. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood.—Seymour Hicks and Ellaline Terriss, in the one-act farce, "After the Honeymoon," furnish the premier turn. Admirable variety turns also include the Deguchi Troupe of Japanese Entertainers; George Schreck, a versatile comedian; the marvellous Merrill, cycling comedian; Nellie Wigley, comedienne; A. B. Ash, Hebrew comedian; Gertie Lanner, vocalist; and Power and Bendon, in "Mending a Door."

Boors, The Chemists, 239-241, Grange-road.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell.—Mark Blow's company in the new musical comedy, "Trouville," is the attraction here this week.

GRAND.—R. W., Mr. George Harrop; A. M., Mr. T. Hopcutt.—A warm welcome was given on Monday night to "The Lilac Domino," which is making a return visit.

PALACE.—R. M., Mr. G. Harrop; A. M., Mr. Fred Waller. Here this week are Jack Lane, Percy Delevine & Co., Marcel Molray, Tom D. Newell, La Pia, Mozzetto, &c.

Boors, The Chemists, 12-18, Market-street, Church-street, and Station-road.

BOURNEMOUTH.

THEATRE ROYAL.—S. P., Messrs. David Alben and Sons; S. L., Mme. Gertrude Dunbar; R. M., Mr. Herbert Dunbar.—The Compton Comedy Company is here this week.

Boors, The Chemists, 106, Commercial-rd., 76-78, Old Christchurch-rd.; 50, Charminster-rd.; and 302, Holdenhurst-rd.

BRISTOL.

PRINCE'S.—Licensee, Mr. James Macready Chute; M. D., Mrs Chute and Mr. John Hart; R. M. and T., Mr. J. Ellis Miller; Asst. M., Mr. George M. Chute.—Messrs. Curzon and Du Maurier's company is presenting J. M. Barrie's fantastic comedy, "Dear Brutus."

ROYAL.—R. M., Mr Alfred H. Hook.—This week the repertoire company is presenting the interesting military drama, "Safe Home Again," with Arthur C. Goff in the leading part. The play is produced by Hamilton Baines.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. S. Fortescue Harrison; Asst. M., Mr. Edward Fryer.—Here we have a pleasing and varied programme, the artists including Clarice Mayne and "That," in selections from their repertoire; Jack McPherson, in Scottish character studies; Joyce and Shields, in a dancing divertissement; Proveani Troupe, trick and comedy cyclists; Roy Rell and Chris Butt, comedians; Wardini, the mysterious "He" with a voice; and Molly Butler, dialect comedienne; and pictures.

EMPIRE.—L. and M., Mr. Sid Macaire; Asst. M., Mr. Frank Riego.—H. J. Snellson and Queenie Craze are presenting the successful revue, "Hullo, Baby!" with specialities by the Four Military Gordons, the Six Kiltie Lasses, and Roma Ray, ballad vocalist. Variety turns by Kisbey, the call-boy; Bart and Bart, the furniture shifters; Hyde and Hilton, comedians; and Lily Lassah, character vocalist. The Topical Budget concludes.

Boors, The Chemists, 9-10, Wine-st.

BURNLEY.

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. C. Horner.—The Enterprising Productions present "Tiddly Winks."

Boors, The Chemists, 90, St. James-street.

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; S. & G. M., Mr. F. A. Hastings.—Alfred Hardy and company present "By Pigeon Post."

HIPPODROME.—L. & M., Mr. Alan Milton. The Heywoods, vocal and instrumental entertainers; ex-Gunner Alfred Jepson, "the golden baritone"; and pictures, &c.

PICTURE HOUSE.—P., Midland Electric Theatres Co., Ltd.; R. M., Mr. Geo. Taylor.—Continuous exhibition daily.

Boors, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE. — M. D., Mr. W. B. Redfern, J.P., D.L.; Asst. M., Mr. P. H Adams.—Fred W. Warden and K. F. Hooper present "Five Nights."

PLAYHOUSE.—M., Mr. W. C. Gibbs.—Calland, baritone, and Hooper, comedy songs at piano, and pictures.

Boors, The Chemists 31, Petty Cury; 6, Market-hill; 86, Mill-road.

CANNOCK.

HIPPODROME.—P., Mr. B. Kennedy; M., Mr. H. Elliman.—The attraction this week is Frederick Hendries' musical comedy revue, "The Puritan Girl."

CARDIFF.

NEW.—Sole P. and M., Mr. Robert Redford.—"The Law Divine" is produced here this week by the author, Mr. H. V. Esmond. The important parts of Jack le Bas and Edie are excellently portrayed by Mr. Vincent Clive and Miss Violet Campbell.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison.—Mr. Albert de Courville's sketch, "If——" occupies a large share of this week's programme. Mr. Herbert Darnley and Miss Winifred Roma being the principal artists. Other turns are by The Enzers, comedy act; Florence Yaymen, in types of burlesque; Manuel Vega, in an original comedy turn; Claude Golden, the Australian card expert; Naughton and Gold, the comedy duo; and Mr. Henry J. Corner's Symphonia.

Boors, The Chemists, 36, Queen-street; 31, Albany-road.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—G. M., Mr. H. Oswald Redford.—The old favourite, "A Royal Divorce," presented by Mr. W. W. Kelly's company, with Mr. George Hudson as the Emperor, and Miss Agnes Verity as the Empress Josephine.

GILLSMITH'S HIPPODROME.—M. D., Mr. Cecil Gillsmith.—Joys, Ltd., present "Birds."

Boors, The Chemists, 129-130, High-street.

CORK.

OPERA HOUSE.—M., Mr. Frank J. Pitt.—Tom Madden presents "The Gay Clerkette."

CROYDON.

GRAND.—L. and M., Mr. Cyril Royce; A. M., Mr. W. J. White.—Croydon Stagers' Operatic and Dramatic Society, in "The Mikado."

EMPIRE PALACE.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay.—Fred Karno presents "Three Bites," Farr and Farland, Carlton, Dainty Doris, pictures. The Sisters Sprightly, James Ross and Grace.

Boors, The Chemists, 38, George-street; 42-44, North End.

DARWEN.

HIPPODROME, LTD.—P., Messrs. E. & A. Sherrock.—Mrs. Kimberley and Frank Liston's company in revue, "Upside Down."

DEVONPORT.

HIPPODROME. L. & M., Mr. C. E. Prance; A. M., Mr. A. W. Harper.—Stanley and Wilmer present Mr. L. Roland, comedian, in new sketch, "Model Muddle"; other turns are given by Griff, comedy juggler; Lucen and McShane, character duo; Ellen Tallimore, entertainer; George Crowtha, comedian; the Villions, cyclists and dancing experts, complete the bill.

DEWSBURY.

ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith.—T. Edward Ward presents the play, "Tommy's French Wife." Friday only, "A Girl in the Web."

EMPIRE.—P., Messrs. G. W. and G. E Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett.—The musical comedy, "Over the Top," featuring Fred Hastings as 'Erb, V.C., and Billy Amstell as Bert.

Boors, The Chemists, 38, Market-place.

DONCASTER.

PALACE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Mme. Pauline Rivers presents the Allied Revue Girls, including Little Emmie, and troupe of military drummers; Dora Lyric, in chorus songs; Taylor and Nicholls, comedians; Harry Shiels and company, in "Bill in a Fix"; Dave Bryant, Hebrew comedian; Nellie Lewis, singer of chorus songs; the Reos, in sensational comedy trapeze act.

GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Mr. Will H. Glaze's Company presents "His Last Leave."

Boors, The Chemists, 71, Frenchgate.

DOUGLAS, I.O.M.

GRAND.—Sole P. and M., Mr. Frederick Buxton.—Mr. J. Forbes presents Mr. Arthur Shirley's drama, "The Stepmother."

Boors, The Chemists, Victoria-street, and Duke-street.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; M., Mr. P. Howard Sturgess; M. C., Mr. W. Medhurst.—The revue, "Don't Crush."

KING'S HALL PICTURES.—M. D., Mr. Harry Day.—Mr. Frederick Allen, tenor.

Boors, The Chemists, 11, Cannon-street.

DUBLIN.

GAIETY.—M., Mr. G. Hyland.—Albert De Courville's successful musical comedy, "Soldier Boy," is paying its first visit here this week, large and delighted audiences packing the theatre nightly.

ROYAL HIPPODROME. — M., Mr. J. H. Hamilton.—Miss Beaumont Collins, supported by David Baird and a strong company, are here in the amusing farcical sketch entitled "Bedfellows." Other turns are supplied by Haig Brothers and Ryan, up-to-date vocalists; George Ackroyd, flautist, and Rose Haray, harpist, in a high-class musical act; Winifred Ward, "the immaculate boy"; Ray Wallace, comedienne; Harry Ford, comedian; The Radford Girls, humpsti bumpsti act; Jack Edge, comedian, complete.

ABBEY.—The first production of "The Curate of St. Chads," a play in three acts, by Constance Powell Anderson, is due for production here this week.

EMPIRE.—L., Mr. B. Armstrong; M., Mr. A. Armstrong.—The popular Walter McNally Opera Co. open a short operatic season here this week. A popular repertoire of operas to be produced during the week consist of "Ernani," "Faust," "Maritana," "Bohemian Girl," "Traviata," and "Rigoletto."

QUEEN'S.—M., Mr. C. F. Wright.—Mr. Ira Allen presents a domestic drama, "A Warning to Mothers."

TIVOLI.—M., Mr. C. M. Jones.—A good bill here is headed by "The Keystones," America's cyclonic whimsical wheelmen, another featured turn being the appearance of Mr. Frank Foster, the popular New Zealand tenor and conductor. In addition we have Jack and Isa, vocalists and dancers; Billy Bristow, in song and dance; George Hylton and Co., in a Lancashire comedy, "Trying 'Em On"; Gerard and Elaine, in a smart acrobatic act; Len Joyce, vocalist; and Arnold and Worth, in musical tit-bits.

DUNDEE.

KING'S.—L., Dundee Theatres, Ltd.; M. D. & L., Mr. W. Firth; M., Mr. J. H. Oakden.—Topping the bill here is Wee Georgie Wood, assisted by Dolly Harmer and Tom Blacklock, in "Black Hand George"; Cosgrove and Burns provide some capital harmony and comedy in their smart act; Jean and Josie, as the crocodile and the lizard perform remarkable contortionist feats; George Taylor, whistler and entertainer; Will Penman's Four Niles, in a clever acrobatic, tumbling and pyramid building act; Arthur Haynes, comedian; Edie and Claire Carruthers, in a comedy act; and the Pictorial News.

QUEEN'S.—P., Mr. Arthur Henderson.—Appearing here are Charles Reno, the one-man band, and the Gannons, in vocal comedy act; pictures complete.

MAIN-STREET THEATRE.—P., Mrs. Burke.—Bobbie, the tramp entertainer, and pictures.

Boors, The Chemists, 14, Perth-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark.—Amateur performances of "Lady Frederick" and "His Excellency the Governor."

PIER THEATRE.—M., Mr. H. Owen Taylor.—Messrs. Stafford and Woodward's company, including Miss Mary Brough, in "Wanted, a Husband."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond.—Cecil Lyle, magician; Harry Roxbury, musical comedy artist; George Dixon, comedy musical Jack-in-the-Box; Jack Woods, coloured comedian; Billie Bell, comedienne; King and Queenie, in comedy eccentric act; Ada Durham, comedienne and dancer; and the Bioscope.

DEVONSHIRE PARK WINTER GARDEN.—Daily concerts by the Devonshire Park Orchestra, under the direction of Mr. William MacBean.

IN THE PAVILION.—"The Ideals."

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

ECCLES.

CROWN.—P., Messrs. W. H. Broadhead & Son; R. A. M., Mr. Albert Rogers.—Jimmie Pullin, comedian; Ernest Dottridge and Alfred Denville present "A Wet Night"; Kelly and Rene, unique duo; Gerald Cyril, airman ventriloquist; Frank Keith, the new comedy star.

Boors, The Chemists, 58, Church-street.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat.—The O'Mara Opera Company opened here on Monday in "Samson and Delilah." Mr. John Harrison, who was in admirable voice, acted with force as Samson, and Miss Mabel Dennis was, alike in acting and singing, a notable representative of Delilah. Mr. Flintoff Moore made an imposing high priest. Mr. W. Davies was effective as the Satrap

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch.—Mr. Fred O'Donovan's company are here in the comedy, "The Country Dressmaker."

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruickshank; A. M., Mr. J. Anthony Henderson.—"Diplomacy," which, despite the passage of years, retains its old appeal and power, is being presented here by Messrs. Lionel Rignold and Charles Macdona's company.

EMPIRE PALACE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allan; R. M., Mr. T. Aynsley Cook.—The popular comedienne Victoria Monks and the messenger boys from Broadway, Manny and Roberts, divide top-line honours with specially good turns in their respective roles. Hal Wright scores in his burlesquisms; Harry Herbert is well in the front row as a vaudeville comedian; Sisters De Lilo give an excellent dancing display; the Fayre Four, concertina quartette, entertain their hearers very delightfully; and the Sovereigns contribute a clever wire and cycle act.

Boors, The Chemists, 102, Princes-street.

FOLKESTONE.

PLEASURE GARDENS THEATRE.—P., Folkestone Pleasure Gardens Co., Ltd.; G. M., Mr. Ewart C. Potter.—Graham Pockett and Marguerite Cellier present "The Knife."

Boors, The Chemists, 12, Rendezvous-street; 61, High-street.

GREENOCK.

KING'S.—P. and M., Messrs. A. B. and J. J. Wright.—Mr Sydney Bransgrove presents Miss Lillian Hallows in the play entitled "The Silver Crucifix."

Boors, The Chemists, 24, Hamilton-street.

GT. YARMOUTH.

THEATRE ROYAL. S. L., Mr. Walter Nightingale.—Jackson Owen presents the musical comedy, "Na-poo."

REGENT.—G. M., Mr. G. F Allen.—Fred Edwards and May Yates, Ellis Barrieton, Ivan Kotchinsky and Mlle du Boisson.

HIPPODROME.—G. and B. M., Mr. E. W. Nichols.—P. F. Shine and Co., in "Breaking the Clouds"; The Glow Trio, Delevine's Marionettes, Dorothy Dagmar, Tilly and Wagnor, in Canadian sketch "Spider."

Boors, The Chemists, 2, Broad-row, King-street, and Theatre Plain.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson.—A capable Shakespearean repertoire company, headed by Henry Baynton, are here this week. An artistic performance of "Hamlet" was rendered on Monday night.

GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton.—The drama, "The Woman Who Lied," is being presented here, with Jerrold Heather and Leah Corentez capably sustaining the leading rôles.

PALACE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. E. O. Waller.—Marion Edwards (soprano), Eric Godley (baritone), and Wm. Walls (pianist), in a musical scena, head the bill. Other contributors are The Dinneys, in dancing novelty; Three Curtis's and Little Edna, in singing and dancing act; Phyllis and Giles, in novelty act; and Riley's Wonders, in playing at pantomime.

Boors, The Chemists, 1, Cornmarket.

HASTINGS.

GAIETY.—P., Hastings and St. Leonard's Theatre Co., Ltd.; M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—Mr. Bromley Challoner and company, including Miss Marjorie Bellairs, in the popular success, "When Knights Were Bold"

PIER PAVILION.—M., Mr. Chas. Hawker.—Mr. Tom Percival presents "The Maids and Middies" concert party.

Boors, The Chemist, 17-19, Robertson-street.

ILKESTON.

COLISEUM.—L., Mr. Samuel Lloyd; M., Mr. Harry Reeves.—The attraction this week is the military play, "Seven Days' Leave."

Boors, The Chemists, 122-124, Bath-street.

KEIGHLEY.

HIPPODROME.—P., Mr. Francis Laidler; M., Mr. J. Austin Walshaw.—Carrie Laurie's Juveniles, in "A School Outing"; the Three Morrellys, in sensational gymnastice act; Bert Elliott and his topsy-turvy hats; Dolly Ross, comedienne and vocalist; Mark Coney, polite comedian; Doris Brunton, operatic soprano; Havanna Troupe, comedy acrobatic tumblers.

LEEK.

GRAND THEATRE.—P., Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W Malpass.—"The Barrier" and other pictures.

SALISBURY PALACE.—P., Mr. Samson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"A Rich Man's Darling" and other films.

Boors, The Chemists, 17, St. Edward-street, and Sheep Market-street.

LEITH.

ALHAMBRA.—G. M., Mr. Henry Lees; A. M., Mr. J. Cousins. — A strong programme is headed by the novel gymnasts, Mason and Hart, in quite a brilliant show; Rene Rice makes a happy success as a dainty comedienne; Jack Hayworth comes out strong, as usual, in Scotch ditties; Robb and Dixon supply mirth and melody in good measure; McGregor and Hood maintain their pantomime record as a smart comedy duo; the Orpheus Trio are thoroughly up to date in their pleasant musical scena; Mike Gray and Dog combine cleverly in comedy juggling; and W. B. Raby provides a very enjoyable eccentric comedy turn.

Boors, The Chemists, 15, Leith-walk.

LUTON.

PALACE.—M. D., Mr. L. Lyons; M., Mr. Mark Lorne.—The Okayama Troupe of Jap Entertainers; Upson Downs, the comedy billposter and his unsupported ladder; Pearl and Rose, the versatile couple; Joe Lewis, popular character comedian; and pictures.

GRAND.—D. Mr. Graham Falcon; M., Mr. O'Sullivan.—Mr. Martin Henry presents the successful farce, "You Never Know, Y'Know."

Boors, The Chemists, 27, George-street.

MARGATE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Walter de Frece; R. M., Mr. James Mayall; A. M., Mr. Sidney Adams. Joe Ray presents "The Fisher Girl."

MERTHYR.

THEATRE ROYAL AND EMPIRE.—M. D., Mr. Wm. Firth; L., Mr. Will Smithson; G. M., Mr. Fred Dry.—Murray King and Charles Clark introduce "Romance."

Boors, The Chemists, 125, High-street.

MIDDLESBROUGH.

THEATRE ROYAL.—L. and P., Mr. J. C. Imeson; M. D., Mr. Cecil Imeson.—Mr. W. Bellamy's company are presenting the delightful musical burlesque, "Miss Vanity."

HIPPODROME.—Sole P., Mr. Thos. Thompson; A. M., Mr. W. S. Gibson.—A couple of smart variety turns are given here by Brinn and his funny sailor and Martin Henderson, in a musical performance; pictures complete.

EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer.—Mr. H. Bernhardt's company are topping the bill here with their musical dancing farce, entitled, "The Latest Craze." In addition, variety turns are given by Percy Wearmouth, popular local baritone; Madge Bilton, comedienne; and Victoria and Ramoo, equilibrists.

Boors, The Chemists, 17, Corporation-road.

NEATH.

VINT'S PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley.—John Worth's company, in a new play, "Ignorance."

GNOLL HALL.—P., Gnoll Picture and Variety Co., Ltd.—James Stuart, the tramp at the piano; the Cosman Comedy Couple, in "Tit-Bits"; and pictures.

Boors, The Chemists, 56, Wind-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; A. M., Mr. Horace Lee.—Mr. Seymour Hick's company in "Broadway Jones."

BLACK'S THEATRE.—P. & M., Messrs. Brothers Black; A. M., Mr. J. F. Heslop.—The Quaint Qs, in harmony and fun; Leslie Carter and a piano, Fredrica's Terriers, the canine workers, and pictures.

Boors, The Chemists, 15-17, Saville-street.

NORWICH.

ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Messrs. Trood and Holland's Co in "Sherlock Holmes."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Varieties: Jack Thompson and Annie Walker, Mimi, Chas. Mildare, Zellini, Syd Sydney, Ernie Whitmee, Sam Barton, Pathe's pictures.

THATCHED PICTURE THEATRE.—P., Mr. J. O. Bond.—Varieties: Haydn Wood, Dorothy Court.

ELECTRIC CINEMA THEATRE.—M. D., Mr. F. H. Cooper; M., Mr. Will Smith.—Varieties: Jack Sheridan, Claire and Hope.

SPRING GARDENS PAVILION.—P., Mr. Horace Rose.—Fantasy.

Boors, The Chemists, 38, London-street.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M. Mr. W. F. Smith.—Messrs. Macdonald and Young are presenting here the musical comedy, "Going Up," with a matinée on Saturday.

PAISLEY.

PAISLEY THEATRE.—P. and M., Mr. J. H, Savile.—To mark the close of Mr. Savile's proprietorship and management, a special all-Scottish production of "Jeannie Deans" has been staged here this week

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. D. W. Reid.—Ida Revell, comedienne; Hall and Menzies, in comedy sketch; George R. Sims, concertinist; and pictures.

PLYMOUTH.

GRAND.—P. & L., Mr. Geo. H. King and Mr. H. B. Parry.—The stock company present the interesting drama, "The Broken Rosary."

REPERTORY THEATRE.—P. & L., Mr. Geo. H. King and Mr. H. B. Parry.—The repertory company appear in a new dramatic diversion in three acts, entitled "Crepe-de-Chine."

PALACE.—P. & L., Mr. Thomas Hoyle; M., Mr. Harry Hoyle. An attractive programme is here presented with Johnson Clarke and Hodge the Yokel as star turn; variety is provided by Glen and Alva, in comedy and burlesque; Burnardo, in sensational act; King and Wallace, vocalists; Edna Francais, Continental singer; Laurelsa Quartette, vocal and dancing act; Arry Twins, duplicate comedians.

THEATRE ROYAL.—D. & L., Mr. James M. Glover; A. M., Mr. H. E. Jones.—The Carl Rosa Opera Company opened on Monday evening with a performance of "The Tales of Hoffman," which had a most enthusiastic reception.

PONTEFRACT.

ALEXANDRA THEATRE.—P., Mrs. S. A. Driver.—Harry Foxwell presents a new play, "When the Boys Come Marching Home."

Boors, The Chemists, 2, Market-place.

PRESTON.

EMPIRE.—P., Manchester Palace of Varieties, Ltd.; S., Mr. Jesse Hewitt; G. M., Mr. Alan Young; A. M., Mr. Douglas Bush.—Robert Courtneidge's production of "The Man from Toronto."

Boors, The Chemists, 27, Fishergate.

READING

PALACE.—P., Reading Palace Theatre of Varieties, Ltd.; M., Mrs. M. A. Simmons; M. D., Mr. Walter T. Simmons; Mus. D., Mr. W. Morgan.—Gilbert Payne, the Yorkshire comedian, in "Bingle's Bungle"; Vera Rooney, comedienne and dancer; Macleod and Bernard, comedians; the 8 Victory Girls, juvenile vocal, comedy, and dancing act; Barry and Fay, in comedy act, "Bumps and Bruises"; O. Henry; Buff and Franklin, comedy mimicry and burlesque dancing.

COUNTY THEATRE.—P., Messrs. Milton Bode and Edward Compton.—Percy Hutchison, in conjunction with Alfred Butt, presents "The Luck of the Navy."

Boors, The Chemists, 90-91, Broad-street; 2, Duke-street.

REDDITCH.

PALACE.—R. M., Mr. Joseph Baron.—Miss Jessie Milward's company presents "The Rosary."

Boors, The Chemists, 3, Evesham-street.

ST. HELENS.

THEATRE ROYAL.—P., St. Helens Theatre, Ltd.; M., Mr. Harry E. Johnson.—Percy Hutchison presents "The Luck of the Navy."

HIPPODROME.—P., Hippodrome (St. Helens), Ltd.; L. and M., Mr. J. B. Lloyd.—Miss Zona Vevey and Max Erard and Organ, Bert Irving, Alf Corrie and Ethel Foote, Stowe Brothers, May Edney, and Terry Wilson.

Boors, The Chemists, 6-8, Ormskirk-street.

SALFORD.

REGENT, LTD.—M. D., Mr. W. Turner; G. M., Mr. Bert Broadbridge.—Tommy and Yvonne, in "Our Sarah"; Phil Parsons, Rosie Reys, Lucy Breman, Mart and Pep, Maud and Ford, J. H. Wakefield, Albert Voyce, Winifred Dyewodes and Co.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Bernardo.—Will H. Glaze's company in revue, "It's Topping."

SHEFFIELD.

LYCEUM.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont.—On Monday Alfred Butt's company in "Fair and Warmer," with Stanley Cooke as Billy, Edna Best, Mabel Tremlow, Clive Brook, and W. L. Rignold.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont.—"His Australian Wife."

EMPIRE PALACE, LTD.—M. D., Mr. Frank Allen; A. M., Mr. R. Sidebotham.—"A Week-end," brilliantly staged. The cast includes A. W. Baskcombe, Elsie Craig, Maude Terry, and Dorothy Reeve; also Dolly Elsworthy, a Sheffield favourite, and Zaleski were well received on Monday.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage.—On Monday a big audience received "Midnight Frolics" with enthusiasm. A good company, including Jessie Jacobson, Gloria D'Arcy, "C. W." Poole's "Vindictive," of Zeebrugge, sinclairs and Dalia, the Four Grattons, Lane and Shaw, Flora Cromer, Costa and George, &c.

OXFORD PALACE, LTD.—R. M., Mr. C. W. Ramsay.—"Mickey," a pleasing comedy-drama, concluding with "Charley" and pictures.

Boors, The Chemists, 55 and 57, Snig-hill; 252-54, West-street, and 2, Regent-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34, 36, Spittal-hill; 284, Shalesmoor; 133, Attercliffe-common; 760-2-4, Attercliffe-road; 440, Abbeydale-road; 207, Broomhall-street; 6, High-street; 2-4, Duke-street-park; 514-18, London-road, Heeley Bridge; 202, South-street, Moor; 652, Staniforth-road; Darnall; 129, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 212, London-road.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Macdonald and Young present the spectacular musical play, "Shanghai."

PALACE.—R. M., Mr. Will Murray; A. M., Mr. Harry Taylor.—Varieties by Maggie McLean, the Lancashire mill girl with the wonderful voice; Busoni, Italian boy musician; Maude Aston, in character comedy sketch, entitled "Squibbs"; Ellis Riley, comedy ventriloquial expert; Tom B. Davis; Ernest K. Nelson and Millicent Maynard, in a novel comedy skit, "A Lame Excuse"; Olive Fox and Clarkson Ross; and Sandy Powell, comedian, assisted by Lillie Le Main.

HIPPODROME.—R. M., Mr. Harry Yardley.—The company includes Marie Lloyd, in character studies; Gertie; Jack Shines, comedian; Chris Van Bern; Rich Taylor, whistling ventriloquist; the Amourgis Duo, in vocal instrumental act; and Lockhardt's Elephants, owned and trained by Captain Taylor.

Boors, The Chemists, 84, High-street, Shirley; 97, East-street; 25, Above Bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road; 155, Bevois-hill.

SOUTH SHIELDS.

ROYAL.—L. and M., Mr. J. W. Coulson; S., Mrs. Pottinger.—The Lodge-Percy Company, including Miss Henrietta Schrier, are appearing in the new play entitled "It's a Long Way No Longer". On Friday evening "The Yellow Streak" will be presented.

EMPIRE.—P., South Shields Empire Palace Co., Ltd.; M. D Mr. Richard Thornton; R. M., Mr. Edwin Winter.—Austin and company in "Parker's Appeal" are the chief attraction. Others are Billy Bennett, the real French humorist; Tony Wood, Anglo-Dutch comedian; Fields and Doreen, in dances from their repertoire; Wood and Cragg, comedy eccentrics; and Betty Nevin, male impersonator.

QUEEN'S.—P., Borough Theatre (South Shields) Co., Ltd.; R. M., Mr. George Hunter.—The Bells, in a versatile comedy act; Mary Mackie, the charming mezzo-soprano; and pictures.

PALACE.—P., High Shields Palace Theatre Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. J. McColl.—Langley Brothers, comed

ON THE ROAD.

Will Managers kindly send in their Tour Lists for insertion in "On Road" by Tuesday morning in each week?

PLAYS.

Co., Ernest.—May 19, Met., Bootle; T.R., Liverpool.
's Wife.—May 19, T.R., Jarrow; 26, R., N. Shields.
onist.—May 26, Pier, Eastbourne.
La Guerre.—May 26, Queen's, Poplar.
on, Henry, Shakespearean Co.—May and 26, Halifax.
am Grand Opera Co.—May 12, O.W., Birmingham.
of New York.—May 19, T.R., Nottingham; 26, T.R., Blackburn.
at Bay.—May 19, O.H., Torquay; 26, T., Sheffield.
te's.—May 19, Grand, Leeds; 26, T.R., ington.
look Tour.—May 19, King's, Dundee; Victoria Palace, London.
The (Macdonald & Young).—19, O.H., Coventry; 26, Boro. T., Stratford.
adier Gerard.—May 26, R., Bolton.
dway Jones.—May 19, T.R., York.
oly.—May 26, Shakespeare, Liverpool.
ival.—May 19, Grand, Wolverhampton; 26, New T., Cardiff.
on Delivery.—May 19, O.H., Batley; 26, Court, Wigan.
rley's Aunt.—May 19, Grand, Hull; 26, Prince's, Manchester.
nsley Opera Co.—May 19, Alhambra, Barnsley; 26, Empire, Rotherham.
ese Puzzle.—May 19, T.R., Manchester; 26, King's, Edinburgh.
pton Comedy Co.—May 19, T.R., Bournemouth.
k.—May 19, O.H., Harrogate (3); O.H., Scarborough (3).
ntry Dressmaker.—May 19, T.R., Edinburgh.
stody of the Child.—May 19, Globe, Consett; 26, Grand, Lancaster.
ghter of Mother Machree.—May 19, Winter Gardens, New Brighton.
r Brutus.—May 19, Prince's Bristol; 26, P.O.W., Birmingham.
mple's Dodges.—May 19, Alhambra, Stirling; 26, Pav., Wishaw.
plomacy.—May 19, King's, Edinburgh.
scharged with Honour.—May 19, T.R., Liverpool; 26, Hip., Wrexham.
Oyly Carte Opera Co.—May 19 and 26, Court, Liverpool.
ream Girl.—May 19, Pavilion, Leicester.
iza Comes to Stay (Payne Seddon).—May 19, T.R., Guildford.
air and Warmer.—May 19, Lyceum, Sheffield.
ive Nights.—May 19, New, Cambridge; 26, Dalston Theatre, Dalston.
General Post.—May 19, T.R., Bath; 26, T.R., York.
irl of the Golden Gate.—May 19, T.R., Bolton.
Going Up.—May 19, New, Oxford; 26, New, Cambridge.
Grumpy (H. Hodges).—May 19, Grand, Nelson; 26, Malvern (3), Oxford (3).
Heart of a Thief.—May 19, Hip., Huddersfield; 26, Pal., Radcliffe.
Heart of the World.—May 19 and 26, T.R., Glasgow.
Hindle Wakes.—May 19, Vic., Lye; 26, O.H., Coventry.
His Australian Wife.—May 19, T.R., Sheffield; 26, V.T., West Stanley.
His House in Order.—May 26, West Pier, Brighton.
His Last Leave.—May 19, Grand T., Dundee; 26, Eden T., Bishop Auckland.
Ignorance.—May 19, Palace, Neath; 26, T.R., Merthyr.
Imperial Rep. Co.—May 19, T.R., Seaham Harbour.
Irish Players.—May 19, Athlone (3), Ballinasloe (3); 26, Roscommon (3), Castlereagh (3).
Jeffersons.—May 19, Aberdare; 26, Lincoln.
K.C., The.—May 26, Winter Gardens, New Brighton.
Knowles Co., T., Forbes.—May 19 and 26, G.T., Douglas, I.O.M.
La Poupee.—May 19, T.R., Birmingham.
Langley, Mr. and Mrs. Eric Co.—May 19, Artillery, Aldershot; 26, Palladium, Littlehampton.
Lass of Dingley Moor.—May 19, Hip., Chesterfield; 26, T.R., Crook.
Law Divine.—May 19, New T., Cardiff; 26, Royal, Bradford.
Lena Rep. Co. (Robert).—May 19, T.H., Lismore; 26, P.P., Mitchelstown.
Lilac Domino.—May 19, Grand, Blackpool.
Little Bit of Fluff.—May 19, T.R., Bradford.
Little Goody Two Shoes.—May 19, New, Pontypridd.
Little Miss Modesty.—May 26, T.R., Chatham.
Luck of the Navy (Midland Co.).—May 19, T.R., Birkenhead; 26, O.H., Dudley.
Luck of the Navy (South Co.).—May 19, County, Reading; 26, O.H., Northampton.
Luck of the Navy.—May 19, Royal, Birkenhead.
McNally Opera Co.—May 19, Empire, Dublin.
Man from Toronto (A Co.).—May 19, Grimsby; 26, Reading.
Man from Toronto (B Co.).—May 19, Empire, Preston; 26, New, Crewe.
Man Who Stayed at Home.—May 14, New Pal., T., Westcliff-on-Sea; 26, T.R., Aldershot.
Marriage (K)not. The.—May 19, Pal., Burnley; 26, Hip., Coventry.
Married Man's Sweetheart.—May 19, Royal, Leicester; 26, Hip., Bolton.
Mill Girl's Wedding.—May 19, Hip., Chesterfield; 26, T.R., Crook.
Miss Lancashire, Ltd.—May 19, Pav., Northwich; 26, T.R., Macclesfield.
Monty's Flapper.—May 19, T.R., Lincoln; 26, O.H., Leicester.
Mormon and the Maid.—May 19, Bijou T., Rye; 26, Coliseum, Long Eaton.
My Lady Frayle.—May 19, Grand, Oldham; 26, Lyceum, Taunton.
My Old Dutch.—May 22 (13 nights), Shodfriars Hall, Boston.
Neilson-Terry Co.—May 19, Grand, Swansea; 26, O.H., Torquay.
No Reflection on the Wife.—May 26, Pal. Pier, Brighton.
Nurse Benson (Marie Löhr's Co.).—May 19, T.R., Newcastle; 26, King's, Glasgow.
Nurse Benson (Taylor Platt's Co.).—May 19, R.T., Chester; 26, Royal Artillery T., Woolwich.
O'Mara Opera Co.—May 19, Lye, Edinburgh; 26, Hip., Darlington.
One Law for Both.—May 19, Grand, Leicester; 26, R., Dewsbury.
On Leave for His Wedding.—May 19, Princes, Bradford; 26, T.R., Castleford.
Osmond Co., H. L.—May 19, New, Pontypridd; 26, Workman's T., Ferndale.
Our Lost Lass.—May 19, Queen's, Berwick; 26, T.R., S. Shields.
Out of Evil.—May 19, Palladium, Hartlepool; 26, Cambridge T., Spennymoor.
Passing of the Third Floor Back.—May 19, E., Southend-on-Sea.
Peg of the Pavement.—May 19, Pal., Durham; 26, Hip., Hamilton.
Plaything of an Hour.—May 19, Hip., Wrexham.
Prince and the Beggar Maid.—May 19, Scarborough and Harrogate; 26, Southpool.
Remnant.—May 19, West Pier, Brighton.
Ridding Opera Co.—May 19, Pub. Hall, Runcorn; 26, Hip., Accrington.
Romance.—May 19, Theatre, Merthyr.
Rosary.—May 26, O.H., Scarboro' (3), O.H., Harrogate (3).
Roses of Picardy.—May 19, New, Bolton 26, Court, Eccles.
Rotters, The.—May 19, E., Loughton; 26, Hip., Batley.
Safe Home Again.—May 19, Pal., Rawtenstall; 26, Empire, Longton.
Sealed Door.—May 19 and 26, Grand, Douglas, I.O.M.
Second Mrs. Tanqueray.—May 19, Pal. Pier, Brighton.
Seven Days' Leave (White).—May 19, T.R., Huddersfield; 26, Hip., Keighley.
Shanghai.—May 19, T.R., Portsmouth; 26 Princes, Bristol.
Shanghai.—May 19, Grand, Southampton; 26, T.R., Bournemouth.
Sherlock Holmes.—May 19, T.R., Norwich; 25, Grand, Peterboro' (3), T.R., King's Lynn (3).
Shipmates.—May 19, T.R., Canterbury; 26, T.R., Leigh.
Sign of the Cross.—May 19, Court, Wigan; 26, T.R., Manchester.
Sinner in Paradise.—May 19, O.H., Southport; 26, T.R., Huddersfield.
Soiled (North).—May 19, R., Coatbridge.
Soiled (South).—May 19 and 26, T.R., Leicester.
Soldier Boy (Macdonald & Young).—May 19, Exeter; 26, Lyceum, Newport.
Soldier's Divorce.—May 19, Pal., Radcliffe.
Stephens, Dot, Rep.—May 19, Hip., Spennymoor.
Three Weeks.—May 19, Pal., Gloucester; 26, O.H., Harrogate.
Title, The.—May 19, T.R., Brighton; 26 Gaiety, Hastings.
Tommy's French Wife.—May 19, T.R., Dewsbury; 26, Grand, Halifax.
Trimmed in Scarlet.—May 19, King's, Glasgow; 26, Lyceum, Edinburgh.
Trouville.—May 19, O.H., Blackpool; 26 O.H., Blackpool.
Week-end, A (No. 1 Co.).—May 19, E., Sheffield; 26, E., Preston.
Week-end, A (No. 2 Co.).—May 19, H.M., Carlisle; 26, T.R., Rochdale.
When Knighis Were Bold.—May 19, Hastings; 26, Windsor.
Woman's Victory.—May 19, Hip., Chesterfield; 26, T.R., Crook.

REVUES.

After the Ball.—May 26, Alhambra, Leith
All Aboard.—May 19, T.R., Barry Dock.
All Black.—May 26, New Hall, Bargoed.
All Over the Shop.—May 26, E., Swindon.
Any Lady.—May 19, Hip., Brighton; 26 Grand, Blackpool.
Bing Boyson, Broadway.—May 19, Hip., Leeds.
Box of Tricks.—May 26, Empire, Leeds.
Bright and Breezy.—May 19, Hip., Gloucester; 26, Pav., Weymouth.
Buzz Along.—May 19, T.R., Macclesfield; 26, Empire, Tonypandy.
Cash on Delivery.—May 26, Court, Wigan.
Certainly Not.—May 19, Hip., Pontycymmer; 26, Grand, Pentre.
Clicked.—May 26, Pal., Redditch.
Fancy Fair.—May 19, Hip., Liverpool; 26, Hip., Derby.
Follies of 1919.—May 19, Hip., Newcastle.
Happy Days.—May 19, Royal, Ashton.
Happy-Go-Lucky.—May 19, Pal., Manchester.
Heads or Tails.—May 19, Hip., Accrington; 26, Osborne, Manchester.
I'm Sorry.—May 19, T.R., Aston.
It's Topping.—May 19, Hip., Salford; 26, Hip., Lancaster.
Jack in the Box.—May 19, Emp., Liverpool; 26, Hip., Manchester.
Joyland.—May 19, Pal., Watford; 26, Alhambra, Barnsley.
Keep Off the Grass.—May 19, O.H., Perth; 26, Music Hall, Inverness.
Lights Up.—May 19, Queen's, Farnworth; 26, Grand, Nelson.
Mandalay.—May 19, T.R., Pontypool; 26, Empire, Brynmawr.
Miss Vanity.—May 19, Olym., Glasgow.
Moonstruck.—May 19, Emp., Stratford; 26, Empire, Finsbury Park.
Mumming Birds.—May 19, Pal., Salisbury.
My Son Sammy.—May 19, Hip., Leigh, Lancs; 26, Lyric, Liverpool.
Next, Please.—May 19, Eden T., Bishop Auckland; 26, Pal., Durham.
Nights of Gladness.—May 19, T.R., Winchester.
Odds on.—May 19, Hip., Coventry; 26, Hip., Aston.
On the Wing.—May 19, Palace, Hull; 26, Hip., Birkenhead.
Oh! Don't, Dolly!—May 19, P.O.W., Birmingham.
Over the Top.—May 19, Empire, Dewsbury; 26, Hip., Mexboro'.
Passing Show of 1919.—May 12, Emp., Edinburgh.
Spades and Diamonds.—May 19, Paladium, Aberdare; 26, W.H., Pontypridd.
Splinters (Les Rouges et Noirs).—May 19, Pal., Ramsgate.
Strawberries and Cream.—May 19, Pal., Chelsea; 26, Euston Pal.
Stunts.—May 19, Hip., Lewisham; 26, E., Shoreditch.
Sugar Baby.—May 19, West Bromwich; 26, Walsall.
Toodle-oo.—May 19, Hip., Loughboro'; 26, E., Northampton.

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HENRY VIII., *Act 4, Scene 1.*

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LIFE OF AUGUSTIN DALY.

In the history of the American stage Augustin Daly, who died in Paris on June 7, 1899, at the age of 61, will always have a prominent place, and what he did for it is fully recorded by his brother, Joseph Francis Daly, in the volume which has been published by the Macmillan Co. of New York. Consisting of some 660 pages, the biography is divided into eight periods, giving a great deal of information relating to the New York theatres from the time that Augustin Daly began his connection with them in the capacity of manager and producer. The elder son of Captain Denis Daly, Augustin was born at Plymouth, North Carolina, July 20, 1838, and he and his brother gained their first experiences of the theatre at Norfolk, Virginia.

As a dramatic author, his first work was an adaptation of Charles Reade's novel, "Griffith Gaunt," and he did it in a week, thus demonstrating (as his biographer points out), by the rapidity and directness with which he accomplished the task, "a special gift for arrangement with reference to theatrical effect which he was afterwards to display with the plays of Shakespeare and of the older dramatists." The play was successfully produced at the New York Theatre, Broadway.

An early theatrical venture of the ambitious young man was to become lessee of the Fifth-avenue Theatre, where, amongst other productions, he revived "Twelfth Night," with Mrs. Scott-Siddons as Viola. Twenty-one plays were produced in six months, it seems, and even the mechanics were worn out, until the turn of the tide came with the production of "Frou-Frou."

The season of 1873 proved to be a memorable one, for the failure of Jay Cooke and Co. in the early autumn rendered every security practically unmarketable; and Daly was caught with two theatres open, a third building, and three companies to provide for. However, Augustin Daly was not a man to be easily daunted by misfortune; he recovered from this temporary reverse, and in the years that followed forged steadily ahead in his theatrical ventures in New York.

To English readers of the volume the most interesting pages will no doubt be those giving particulars of the various visits of Daly's companies to London. He himself first saw London in the autumn of 1877, and in his letters home to his brother he gives many interesting details concerning his first impression of the great city, the people he met, and the places he visited in its immediate neighbourhood. Daly returned from England considerably poorer than when he went there, except for the knowledge of warm English hospitality and the useful experience of the London theatres and managers.

The first visit of the famous Daly's company to London was in 1884, and they opened at Toole's Theatre, William Terriss being admitted to a share in the enterprise, and he was also business manager. The date was July 19, and the first night attraction was the comedy, "Seven Twenty-Eight." It was not the play but the charm of the players that proved irresistible, and though the receipts for the first week were disappointing, the second began with a rush. The hit of the season proved to be "She Would and She Would Not." So the first visit of an American company was a success. The public was attracted from the first and the Press yielded heartily. The impression it gave was that the visit was an event of the first importance in the dramatic history of the period.

The next visit of the company to London was in 1886, opening at the Strand Theatre on May 27 with "A Night Off," and this was followed by other remarkably successful productions.

On the occasion of the third visit in 1888, the company played at the old Gaiety Theatre, and of this and the subsequent performances in London details are faithfully and fully recorded in this volume, which is embellished with portraits of Augustin Daly at various ages, and also of leading members of this famous company.

BOOKS RECEIVED.

"East and West with the E.F.C." By Capt. E. Vredenburg. Published by Raphael Tuck and Sons, Ltd.

"The Life of Augustin Daly." By John Francis Daly. Published by Macmillan and Co., Ltd. Price 21s. net.

"The Price of Things," by Elinor Glyn. Published by Duckworth & Co. Price 7s. nett.

"Musical Opinion" for May, price 3d. Published by Messrs. Fitzsimmons.

"Sonnets and Songs," by Lyndall Roy. Published by Morland, price 1s. 4d. nett.

"Judith," a play in three acts, by Arnold Bennett. Published by Chatto & Windus, price 3s. 6d. nett.

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—*Tempest, Act ii, Scene ii.*

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—*Henry VI., Act ii, Scene iii.*

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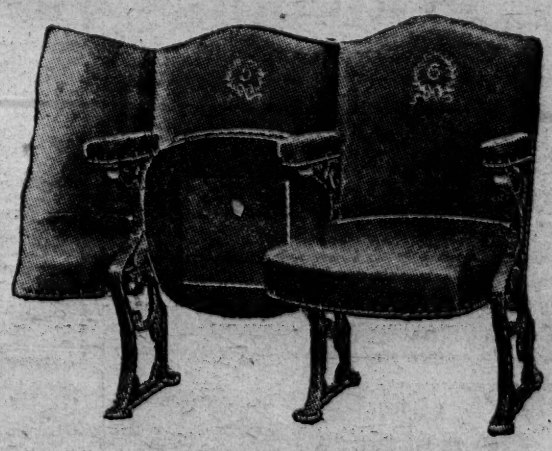

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P.A. "Sylvadene," Cumberland Road, Bromley, KENT. 'Phone: Bromley 1600.

HERBERT WINTER & "BUNNY"
Presenting COMEDY CAMEOS
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assisted by Miss FLORENCE PALMER

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"THE LAZY CLOWN."
OLYMPIA, PARIS, for 6 weeks.
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"A Whirl of Melody."

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ON TOUR
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STILL THE BEST IN HER LINE. AT THE PIANO.

JEN LATONA

PALACE, HULL

BOB ANDERSON

This Week, PALACE, WARRINGTON
Had a great week at York Riding—Swimming—Golf—and everything—some weather. I'd be afraid to tell you what we are doing to them here.
Next, ROYAL, WINCHESTER
VACANCIES after July, 1920. Geo. Barclay

PAGANA

AMERICAN VIOLINISTE

So pleased with myself last week, forgot to give you the answer. Have 4 weeks in the book and playing the field. Have no exclusive Agent, but a per. address c/o Daws, 17 Green Street, London, W.C.

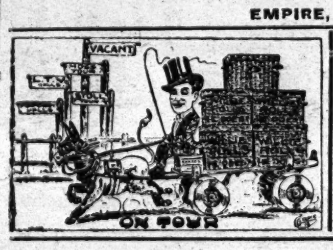
FRANK—RAY

PURCELLA BROS.

This week, GOLFING AT WARRINGTON
Next, HIPPO., ROCHDALE
Had a real good time at Manchester last week. What a Bill! There was no BOGEY. Nobody was HANDICAPPED, as it was a merry little CLUB, everyone was BRASSEY, and there was no STYMIES.
P. A. Daws News Agency, 17, Green Street, W.C. 2

RENE RALPH

EMPIRE, ISLINGTON



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Next, EMPIRE, HACKNEY.
Shortly producing my latest invention the "STID-PHONE"

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OLGA SYDNEY

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Next, HIPPO., MANCHESTER

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?

This Week, HIPPO, BRISTOL. Next, EMPIRE, YORK

PETER DONALD and META CARSON

P. A., 76, THE LAWNS, SHEPHERD'S BUSH. Agent, GEO. BARCLAY.

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ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR MAY 26, 1919.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Wilkie Bard, Loie Fuller, W. C. Kelly, Makers of History, Ethel Hook, Alfred Lester, Margaret Cooper, Malcolm Scott, Bart's Trio, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE NEW MIDDLESEX.
THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Rell and Butt, the Q's, M'Lita Dolores, Austin Rudd, Rolf Slater, Laurie Howard, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Gilbert and French, Kirby and Dunham, Fyne and Hurley, Mareski, Les Mandos, Daunton-Shaw Troupe, The Balladmongers, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
"Lads of the Village."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Stidder, Goodfellow and Gregson, Polussi and Mott, Sandy Powell, Rene Ralph, Haydee's Marionettes, Jubb and Jerome, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2.30 p.m. for:—
Allan Shaw, Frank Maura, The Jovers, Bruce Green, Broughton and Creedon, Lola Patey, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Ida Long, Gaby Revette, Tom Stuart, Will H. Fox, Alpho, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Bessie Slaughter, The Selbinis, Jock McKay, Three Ernests, Knut Brook, Molly Butler, Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
The Bells, Alice Craven, Dolly Ellsworthy, Fred Russell, Ernest Roma, Mazuz and Mazette, Elgar Hudson Quintette, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Olga Sydney, Clifford and Grey, and Company as booked.
(Matinees Monday and Tuesday.)

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FLORAL HALL, LEICESTER.

And in association with the above—

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Serge Diaghileff's Russian Ballet Season.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

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The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, May 26, 1919.

LONDON PAVILION.
Rehearsal at 11.30.
C. B. Cochran's Production, "As You Were."

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production, "In the Night Watch."

METROPOLITAN.
Rehearsal at 12.15.
Chas. Windermere and Co. in "The Winning Way."
Griffiths and Carmen. Glass and Grant. Jack Straw. Rolls and Royce. Macleod and Bernard. Bioscope.

CHELSEA.
Rehearsal at 12.
Great Como. Sharp's Tromboneers. Two Anartos. May Edouin. Selwyn. Sid Cotterell and Co. in "His Night Out." The O'Cullens. Bioscope.

EUSTON.
Rehearsal at 12.
Jack Cromo presents "Strawberries and Cream."
Evelyn May. Belle Sylvia. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Sydney Bransgrove presents "Her Love Against the World."

SOUTH LONDON.
Rehearsal at 12.
Harry Burns presents the Welch Conrad Production, "Making Movies."
Ellis Drake and Co. in "Oh! Mother."
Betty Washington. Two Lillies. Katrina. Flynn and Haynson.
Loupe and Ladies. Jaffa. Bioscope.

EAST HAM.
Rehearsal at 12.
The Poppescu. Kitchen Comedy Four. Those Four Kids.
Leo Cud's Six Musical Navvies. Frank Foster. Emmelyn Walter. Decars and Tomato.
Yorke Stuart. Dora Dare. Bioscope.

TOTTENHAM.
Rehearsal at 12.
Jean Aylwin and Co. in "Maggie Lauder."
Florrie Forde. Randall Jackson and Flora Ashe Alexia and Morlay. Lyons and Fay.
Belton and Osborne. Lily Hayes.
Henry Ricardo. Bioscope.

EMPRESS BRIXTON.
Rehearsal at 12.
Harry Burns presents The Winners of the "Daily Mirror" Beauty Competition with Kitty Francis and Co. in "Ambition."
Haley's Juveniles. Pasquali Brothers. Brenne and Erard. Bryan O'Sullivan. Larkum Brothers. Dorothy Storm. Bioscope.

WALTHAMSTOW.
Rehearsal at 1.
Margo. Chas. Whittle Charley Meteor Trio. Lois Conn. Fred Holt. Tilley and Wagner. Constance Mori. John Wise. Bioscope.

These Calls are communicated by the Management for the information of Artistes without prejudice.

Bill matter to be sent direct to each hall three weeks prior to date of opening.

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MANY HAPPY RETURNS OF THE DAY. JOHNNY'S IN TOWN. HAIL, LIBERTY!
KELLY, I'M GLAD TO SEE YOU BACK. IN THE LAND OF WEDDING BELLS.
DARK TOWN STRUTTERS' BALL. WHAT ONE LITTLE GIRLIE CAN DO.
CHINKY CHINAMAN. NIGHT OF A THOUSAND DELIGHTS. L'IL LIZA JANE.
I'M SORRY I MADE YOU CRY. WITH YOU BESIDE ME. KIDNAP ME.
WHEN YOU'RE IN LOVE IT'S WONDERFUL. THE JAZZ BAND CABARET. JA-DA.

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